ONTARIO TEACHERS' MANUALS

PRIMARY READING

AUTHORIZED BY
THE MINISTER OF EDUCATION

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PRIMARY READING

CHAPTER I

THE ART of teaching children to read is a most important one, and demands the greatest skill and thought of the teacher and the active co-operation of the pupils.

RIGHT RELATIONS BETWEEN TEACHER AND PUPILS

The co-operation of the pupils is possible only by gaining their confidence. In the school-room everything is strange to them; they are timid and self-conscious. Their constraint must be removed so as to give free play to their native eagerness. This may be done by the teacher calling them round her and talking to them about things they are interested in—where they live, how they come to school, who brings them, what pets and toys they have. The teacher may tell them an interesting story, show them how to play some new game, introduce them to some of the novelties of school life, use almost any device that will lead them to forget themselves and talk freely.

DESIRE TO READ

In this atmosphere of friendly confidence, it is easier to secure the active co-operation of the pupils in the work of learning. If they have a strong motive, they will be keener to acquire this new skill. Such a motive can be implanted in them by arousing a desire to read. In some cases this may be done by connecting the idea of reading with the things they are naturally interested in, such as

toys, games, animals, etc. In most cases, however, the desire is awakened by story-telling. They will learn that books are not merely tasks, but are a rich mine full of novelty and charm, a wonderland of rare delights which they may possess for themselves and share with others.

The experience of Hugh Miller in his school-days, as related in *My Schools and Schoolmasters,* illustrates the value and the significance of stories in awakening a desire to read:

> During my sixth year, I spelt my way, under the dame, through the Shorter Catechism, the Proverbs, and the New Testament, and then entered upon her highest form as a member of the Bible class; but all the while the process of acquiring knowledge had been a dark one, which I slowly mastered, in humble confidence in the awful wisdom of the school-mistress, not knowing whither it tended, when at once my mind awoke to the meaning of that most delightful of all narratives, the story of Joseph. Was there ever such a discovery made before! I actually found out for myself that the art of reading is the art of finding stories in books, and from that moment reading became one of the most delightful of my amusements.

The stories used should be within the experience of the pupils and simple enough in language for their understanding, should contain action, and should, many of them, be about children, animals, and fairies. When the pupils have acquired some skill in reading and writing, simple letters written by them—to Santa Claus, for example, and read by them to the class, will stimulate their desire to read. To those teachers who wish suggestions about story-reproduction, Sara Cone Bryant's *How to Tell Stories to Children* is strongly recommended, both for method and for suitable material. Browning's poem, *Development,* part of which is here quoted, is also inspiring reading for primary teachers:

DEVELOPMENT

My Father was a scholar and knew Greek.
When I was five years old, I asked him once
"What do you read about?"
"The siege of Troy."
"What is a siege, and what is Troy?"
Whereat
He piled up chairs and tables for a town,
Set me a-top for Priam, called our cat
—Helen, enticed away from home (he said)
By wicked Paris, who couched somewhere close
Under the footstool, being cowardly,
But whom—since she was worth the pains, poor puss—
Towzer and Tray,—our dogs, the Atreidai,—sought
By taking Troy to get possession of
—Always when great Achilles ceased to sulk,
(My pony in the stable)—forth would prance
And put to flight Hector—our page-boy's self.
This taught me who was who and what was what:
So far I rightly understood the case
At five years old; a huge delight it proved
And still proves—thanks to that instructor sage
My Father, who knew better than turn straight
Learning's full flare on weak-eyed ignorance,
Or, worse yet, leave weak eyes to grow sand-blind,
Content with darkness and vacuity.

It happened, two or three years afterward,
That—I and playmates playing at Troy's Siege—
My Father came upon our make-believe.
"How would you like to read yourself the tale
Properly told, of which I gave you first
Merely such notion as a boy could bear?
Pope, now, would give you the precise account
Of what, some day, by dint of scholarship,
You'll hear—who knows?—from Homer's very mouth.
Learn Greek by all means, read the 'Blind Old Man,
Sweetest of Singers'—*tuphlos* which means 'blind,'
Hedistos which means 'sweetest.' Time enough!

Try, anyhow, to master him some day;
Until when, take what serves for substitute,
Read Pope, by all means!"
So I ran through Pope,
Enjoyed the tale—what history so true?
Also attacked my Primer, duly drudged,
Grew fitter thus for what was promised next—
The very thing itself, the actual words,
When I could turn—say, Buttmann to account.

Time passed, I ripened somewhat: one fine day,
"Quite ready for the Iliad, nothing less?
There's Heine, where the big books block the shelf:
Don't skip a word, thumb well the Lexicon!"

I thumbed well and skipped nowise till I learned
Who was who, what was what, from Homer's tongue,
And there an end of learning.

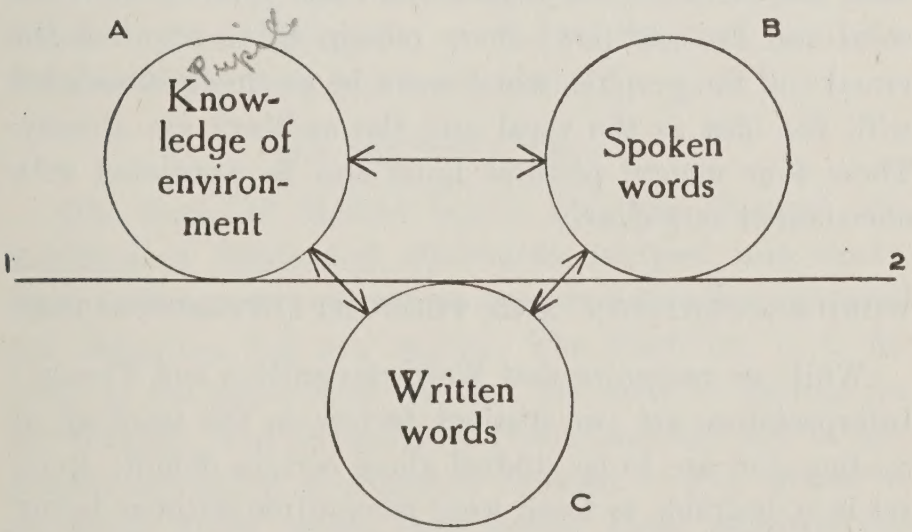
THE PROBLEM

It is useful to have a clear conception of the end to be attained. This is obtained from an analysis of the nature of reading.

Reading has two factors: first, the recognition of the written or printed symbols (word-recognition); second, the interpretation of these as thought, feeling, knowledge, action (thought interpretation). Though these are spoken of as two distinct factors, in actual practice the separation is often difficult to see. For example, if one hears the word *Run,* the action may follow immediately, because the word and act have by frequent use become identified. However, for teaching purposes, the distinction between *Word-recognition* and *Thought Interpretation* is very necessary.

In any act of learning, the thing to be learned must be related to something already known by the learner.

We need to know, then, what equipment a pupil has that may serve as the basis of learning to read. A child who enters school without any skill in reading acquired already at home has a large fund of knowledge of his environment, both of nature and of man, and a speaking vocabulary to correspond to that knowledge and to express the child's reactions to that environment. These two—knowledge of environment and speaking vocabulary—are the starting-point for teaching to read. The problem before us in teaching to read is to add to these two a knowledge of written or printed symbols which will be as closely related to knowledge and speaking vocabulary as these two are to each other; in other words, to bring into a real and living unity, thought, spoken word, and written or printed word. A diagram may help to make this clear:



The circle A represents the pupil's knowledge of his environment made up of objects and people; circle B represents his speaking vocabulary. These two have become so intimately associated that either one quickly calls up the other—the sight of a dog calls up the word *dog;* the word

dog calls up an idea of the animal sufficient for the pupil's present needs. This close association is indicated by the double arrow-heads connecting A and B. The line 1—2 separates the pupil's present equipment (A and B) from the new element we seek to add, namely, the recognition of the printed word as conveying the same meaning to the pupil as the spoken word. This new element, circle C, is to be brought into the same close association with A and B (shown by the arrow-heads connecting C with A and B) that A and B already have.

To have a knowledge of C, that is, the written word, means that the pupil must possess the *four* possible mental pictures of a word—the visual, the auditory, the vocal, and the graphic—acquired through seeing, hearing, speaking, and writing the word. The pupil already has two of these for the words he is asked to learn first, namely, the vocal and the auditory; there remain to be acquired the visual and the graphic, which must be as closely associated with the idea as the vocal and the auditory are already. These four mental pictures must also be associated with one another very closely.

WORD-RECOGNITION AND THOUGHT INTERPRETATION

While we recognize that Word-recognition and Thought Interpretation are two distinct factors in the teaching of reading and are to be studied along certain definite lines, yet it is desirable to teach word-recognition without losing sight of the element of thought, or meaning; so that the pupil will at no time have his attention wholly fixed on word-forms, but will have the meaning, or thought, always prominent. This will prevent the formation of the habit of word-saying, which is so hard to cure if once allowed

to exist. The chief means of accomplishing this is to choose only material that is interesting to the pupils because it has a story to tell and is expressed in words already familiar to them in meaning and in speech.

METHODS WITH BEGINNERS

In describing the different methods of teaching primary reading, it is scarcely necessary to say that, in any method, the element of interest is the most important, whether that interest is in the material itself or is imparted to it by the personality of the teacher. With this element of interest, any method will give results.

The possible units of speech for teaching reading are letters (names and sounds), syllables, words, phrases, and sentences. The three units usually taken as the starting-point for reading are letters (sounds), words, and sentences. The Alphabetic, or A-B-C, Method, and the Syllabic Method are practically extinct.

THE SENTENCE METHOD

The Sentence Method begins with the sentence presented as a whole and afterwards analysed into words. Such sentences are chosen as possess interesting material and introduce few new words. The chief aim is to develop in the pupil from the first the habit of reading for the thought; and the sentence is the smallest unit of language expressing a complete thought. The power to recognize words comes from seeing them repeated frequently in different relations.

THE WORD METHOD

The Word Method begins with the written or printed word given as a whole and recognized as a whole. The

word is so closely associated with the idea that the one recalls the other immediately. As soon as possible, the words are grouped into sentences, to introduce the pupil to reading proper. Many words are in themselves sentences and may be taught as action words, for example, *Stand, Run, March,* etc. Such words should, when taught, be written as sentences.

THE PHONIC METHOD

The Phonic Method begins with the letter-sounds. These are obtained by oral analysis of familiar words, or are taught directly, without reference to words, through imitation of the sounds given by the teacher. These sounds are associated with their respective symbols, or letters, so that when a pupil sees these letters in a word, he is able to combine the sounds they represent and to pronounce the word. The chief objects of this method are word-recognition and distinct enunciation.

METHOD OF THIS MANUAL

This Manual develops the Combination Method. In teaching by the Combination Method, word-recognition and the interpretation of the thought are emphasized equally from the beginning. The image or idea suggested by the word is taken as the starting-point, and the interest thus awakened is used in teaching the word-form. Concrete material, pictures, action, nursery rhymes, phonic analysis, incidental exercises, all are valuable aids in teaching the pupil to recognize words. It is recommended that all the words in the Primer before page 11 be taught as sight words. Then the teacher may take up the written phonics in the order suggested on each page. As soon as

the phonics have been developed as far as page 16, the pupils may be taught in the succeeding lessons to recognize words either by phonics or as sight words, according to the nature of the words.

The Combination Method will be considered in detail under the headings: Word-recognition (Knowledge of Symbols), and Thought Interpretation or Reading. It is important for the teacher to bear in mind that class exercises in recognition of symbols (phonic and word teaching), and class exercises in thought interpretation (reading proper), are distinct and separate exercises and should be taken at different periods in the day or as distinct parts of a lesson.

CHAPTER II

WORD-RECOGNITION

GENERAL STATEMENT

There are four outstanding methods of teaching word-recognition. They are: 1. The Sentence Method (including the Nursery Rhyme Method); 2. The Word Method (including the Action Word Method); 3. The Object, or Picture, Method; 4. The Phonic Method. These will be described at some length.

It may be noted here that the first three of these methods—Sentence, Word, and Object Methods—differ from the Phonic Method in the manner of recalling the idea, or meaning, and associating it with the written symbols; but there is no difference in the way of enabling the class to get the visual and graphic images of the new word.

THE SENTENCE METHOD

The pupils may be taught to recognize individual words or groups of words, when these are used in sentences in which the thought and spoken words are familiar to them. The chief sources of this material are the pupils' own sentences and stories with which they are acquainted, such as Nursery Rhymes or simple stories. Examples are given below.

TO TEACH A PHRASE—"I SEE"

We want to teach the pupils to recognize the phrase "I see," using their own sentences. The teacher asks several pupils to mention something they see in the room. As each sentence is given, the teacher writes it on the black-board. The sentences appear as follows:

1. I see the desk.
2. I see a book.
3. I see a picture.
4. I see the door.

The pupils may then be asked to say their own sentences as the teacher points to them. This they can do, because they remember the order in which they were given. The teacher then asks: "What words did each one say first?" "I see." The teacher has the pupils look at the sentences on the black-board to discover what parts look the same. They may come to the board and point out or underline the similar parts as follows:

1. *I see* the desk.
2. *I see* a book.
3. *I see* a picture.
4. *I see* the door.

Each pupil names the part as he points it out. The pupils also write it from the teacher's model. Then the teacher writes *I see* by itself, to isolate it. It may then be combined with words they have already learned: *I see a boy, I see Tom,* etc. It may also be used in various places in other sentences, for the pupils to find and name. The pupils may be asked to write the new phrase, in order to become better acquainted with the form. They should also say it each time it is written or recognized.

There are several variations of this plan, but the main thing is that the pupils discover the phrase for themselves.

Similarly, other common and very useful phrases may be taught at an early stage, such as, I can, He has, Do you, It is, Can you, (see Primer, page 10). Phrases such as these make it possible to have real black-board reading very early.

INTERROGATIVES AND PRONOUNS

Such words as interrogatives and pronouns, which have no very definite or concrete content, are easily taught from sentences.

Example 1: To teach an interrogative—"Where"

A game is arranged in which one member of the class hides a pencil, (the word pencil is known to the class,) while the members of the class turn their backs or close their eyes. The pupil who has hidden the pencil says, "Where is the pencil, Mary?" If Mary guesses correctly, the two change places. If not, the leader says, "Where is the pencil, Tom?"

Later, the teacher becomes leader, and, after hiding the pencil, says, "Now I shall make the chalk ask the question."

She writes, *Where is the pencil, Tom?* Pointing to the words with a sweep of the pointer, she says them aloud. Thus the game proceeds.

Soon the pupils who know "pencil" and their own names will know the word "Where." This word may then be written apart and treated as in the Word Method.

Example 2: To teach a pronoun—"This"

1. The teacher places several objects on the table, and the pupils come and tell what each is; for example, "This is a bell," "This is a cap," etc. She writes the sentences on the board as they are given. The pupils see that the first word in each sentence is *This.* This point may be emphasized as in the lesson "I see" (page 10 of this Manual). The teacher asks for original sentences containing "This." She writes other sentences made up of *This* and words that have been taught, and the pupils read them. In case a sentence is used in which *this* is not the first word, it should be explained that the form with the capital letter is used only at the beginning of a sentence.

2. A number of name-words, such as, hat, cup, mat, have been taught. The teacher draws on the black-board a hat and writes beneath it, *This is a hat.* She draws a cup and writes beneath it, *This is a cup,* etc.

WORDS FROM NURSERY RHYMES

Children love nursery rhymes. They seem never to tire of listening to old ones, and they are always eager to hear new ones. This intense interest may be used to

teach recognition of certain words and phrases. It must be understood that this is only *word-recognition,* not *reading.*

Example 1

Two little blackbirds
  Sat upon a hill,
One was named Jack,
  The other named Jill.

Fly away, Jack!
  Fly away, Jill!
Come back, Jack!
  Come back, Jill!

If all the pupils do not know this, it must be taught, either by mere repetition—which is the way in which most nursery rhymes are learned—or as a memory gem is taught.

Concrete Material: The teacher should show, or, better still, draw, a suitable picture, before presenting the rhyme.

Oral Learning: She should have the pupils memorize the rhyme by ear and repeat it aloud.

Presentation of Written Form: She should write the rhyme clearly on the black-board and have the pupils repeat it again and again, as she draws the pointer along the words.

Recognition of Written Form: Some of the written forms will soon be recognized. Pupils may be asked to find in the rhyme words or phrases that are alike; for example, *Two little blackbirds, Jack, Jill, Fly away, Come back.* One pupil may give a line or a phrase, and another may offer to find it in the rhyme.

When words or phrases are thus recognized, they should be isolated, the teacher writing them apart on the black-board for word drill. The pupils also write the new words and name them each time they are written or recognized.

Use of Words Taught: The teacher may now form new reading lessons on the black-board from the words or phrases learned.

She may also arrange a game in which Jack and Jill are changed to Nell and Will, the names of two pupils in the class. At the words, "Fly away, Will," Will will run to a certain place; at the words, "Come back, Will," he will return to his place.

A black-board reading lesson may be made as follows:

Jack was a blackbird.
Jack sat upon a hill.
Jack can fly away.
Jack can come back,
etc., etc.

Example 2

Ding dong bell!
The cat is in the well.
Who put her in?
Long Tom Thin.
Who took her out?
Short John Stout.

If the pupils do not know this rhyme, it may be taught by the teacher constructing a story into which the rhyme can be fitted and repeated often in different connections.

Preparation: One morning the children woke up and heard a bell ringing. It seemed to be saying:

Ding dong bell!
The cat is in the well.

"Surely it isn't our cat," said John.

Ding dong bell!
The cat is in the well.

rang the bell again.

"Let us go and see," said the children. "Who could have put her in the well?"

Now the bell said:

Ding dong bell!
The cat is in the well.
Who put her in?
Long Tom Thin.

All the time that the children were running downstairs and out into the yard, the bell kept on saying:

Ding dong bell!
The cat is in the well.
Who put her in?
Long Tom Thin.

John was the first to get to the well, and he soon had poor pussy out safe. As the others ran up, the bell was saying:

Ding dong bell!
The cat is in the well.
Who put her in?
Long Tom Thin.
Who took her out?
Short John Stout.

John looked up and laughed. "Do you hear what the bell is saying to me?" he said.

"Listen!"

Ding dong bell! etc.

Then, as the children took pussy away to the house to get her dry, the birds all joined in and sang the song of the bell:

Ding dong bell!
The cat is in the well.
etc., etc.

Memorizing: The pupils should now memorize the rhyme, line by line, or in larger units if possible, repeating it after the teacher as in the case of a memory gem. The pupils must have the rhyme thoroughly learned before any part of it is put on the black-board, because everything depends on the correct memorization of the rhyme. For example, if a pupil has learned, Who "*pulled*" her out, and the teacher writes, Who "*took*" her out, he will call "took" "pulled;" and thereafter both words will be harder to learn. The only thing for the teacher to do in such a case is to make no attempt at all to teach either word, but to wait till a wider acquaintance with phonics will prevent any mistaking of one word for the other.

The Written Form Presented: The teacher writes the rhyme on the black-board, saying it aloud as she does so, with proper expression. When she comes to one of the words selected for teaching, she may write or underline the word with coloured chalk. Two lines of the rhyme will be enough for one lesson with the average class. The

teacher may now read it again, making a sweep with hand or chalk under each word as she pronounces it.

Ding - dong - bell!
The cat - is in - the well.

When pointing to *the cat* and *the well* she makes two sweeps, but quickly together, to get the proper expression.

Next, the teacher may have the class repeat the rhyme with her, as she points to each word as before. Then the pupils may point with the teacher, as all repeat together. This helps to concentrate attention. Next, the teacher may point, and the class repeat alone, the teacher stopping at words which are marked, and saying, "What is this word?" By the time this has been done once or twice, the class should be ready to find the words called for.

Word Discovery: The teacher asks, "Who can find the *bell?* Who can find the *cat?*" etc. If a pupil fails to find the word, the teacher may help him by having him repeat the rhyme from the beginning; as she points to the words, she stops at the one which he failed to find. The teacher must never tell a pupil the word; he must find it for himself by repeating the rhyme from the beginning, if necessary. When the pupils can find the required words readily, a list of them may be made on the black-board, and drill may be given in various ways, as in teaching other sight words.

The rhyme should be kept on the black-board or on a chart, where all the class may see and refer to it when necessary. For drill the pupils should be given cards containing words taught from the rhyme, and they should come, one by one, to the black-board and match the cards with the proper words, saying the words at the same time.

The remaining lines should be taught in the same way on the two following days. There should be thorough drill on the whole rhyme, followed by black-board reading of sentences containing the new words.

SUMMARY

1. Memorization by pupils, through repetition, for the rhythm and the thought.

2. Presentation of the written form, so that the pupils may associate the meaning with the written words.

3. Selection of certain words and phrases on which attention is concentrated. Not all words or phrases in the rhyme should be taught.

4. Construction of new sentences from the words and phrases just learned and any others the pupils already know.

Any book of *Mother Goose* will furnish an abundant supply of material, and the various kindergarten publications have many excellent rhymes. For the convenience of the busy teacher, a few rhymes are given along with the Memory Gems in this Manual.

CHAPTER III

WORD-RECOGNITION

THE WORD METHOD

There are many words having a clear, vivid meaning for the pupils, which can be taught by themselves. Such words are names of objects, verbs indicating action, adjectives showing qualities of objects, for which it is easy to obtain good concrete material to make the idea, or meaning, interesting. When the pupils are interested in the

idea or object, and when they can use the words in speaking, they are readily made acquainted with the written or printed words as whole words, as they do not yet know any of the phonic elements in the words.

First Words to Teach

The first words to teach are those with which the pupils are already familiar in meaning and in speech. (See Diagram, page 5.)

Names of common objects in the room or those that are familiar to the pupils, names of parts of the room, names of parts of the body or dress, words suggesting actions that can be performed in the school-room, are some that may be taught easily. These words should also include a number of phonetic words that may be used for future phonic analysis and pave the way for the Phonic Method. Many of these words are in the Primer. Words such as, *on, at, in, is, by, to,* and *from,* need no special teaching; it is sufficient to tell the class what they are when they are met with.

How to Teach First Words

1. Preparatory Step—To Recall the Idea and Create Interest

Having chosen a word with which the pupils are familiar in meaning and in speech (see Diagram, page 5, A and B), the teacher gets them to talk about it, so as to arouse their interest and give them a motive for learning more about the word.

Let the word be "top." Show a top, draw a top, let a boy spin a top, let the pupils talk about their tops until their interest in tops is sufficiently aroused. Then the

teacher may seize the moment of greatest interest to show them how the chalk says the word. One of the chief difficulties in this first stage is to get the pupils to understand that the teacher's written word means the same as the object itself. Children do not understand symbols. The passing from the real thing to the written word (or symbol) is made easier by first using a symbol they do understand; that is, the picture of the object, whether it is a print or a drawing by the teacher. The drawing is usually more interesting to the pupils, as they like to see things grow before their eyes. Uncoloured prints are better than coloured ones, as being less likely to distract attention from the idea.

If the word is one like "little" or "red," the concrete material will be objects possessing these qualities; let the pupils name any objects in the room that are little or red; let them tell of things they possess that are little or red.

These devices need not all be used with every word. Their purpose is to make ideas clear and vivid and to arouse and sustain interest in the corresponding word-forms.

2. THE WRITTEN FORM—AN APPEAL THROUGH THE EYE

When the pupils have the idea vividly before them and the interest is at its height, the teacher tells them how the chalk says the word. She writes the word on the board very plainly, in rather large letters; writes it in several places on the board—up high, down low, to the right, to the left—and varies the size of the writing, to prevent association of the word with one position or one kind of writing. With a word like *Run,* which is a sentence in itself, use both capital and period; with other words, like *top* or *red,* use small letters and no period. The teacher

should be careful to use always the same form of those letters that may be written in more than one way, such as *b, e, k, p, q, r, s, x*—preferably the form that will be used afterwards in the writing lesson. She should also distinguish sharply letters that, if written carelessly, may be confused by the children, such as *b* and *f, a* and *o, ou* and *ow, n* and *u.*

3. THE WORD WRITTEN BY THE PUPILS—AN APPEAL THROUGH THE HAND

The class should always get the four images of a word—through ear, voice, eye, and hand. They should hear, speak, see, and write the new word. They have already had the image through the eye, ear, and voice; they should now get the image through the hand, by writing the word.

In the first few lessons, the pupils may, instead of writing the word, trace it in the air. As the teacher writes the word on the board, she may draw attention to the characteristics of the letters, to aid the pupils in analysing the new form more readily. With *R* in the word *Run,* for example, point out how the chalk comes down, then up high, then round till it touches the first line, and then adds a tail. The *u* and the *n* should also be described. As the teacher writes and describes, the pupils imitate in the air her motions. This is more necessary at first, and may gradually be dropped as the pupils become accustomed to writing words on the board. As many of the class as possible should come to the board and write the word from the teacher's model. Backward pupils may trace over the teacher's word, or the teacher may, at first, actually guide the pupil's hand.

The Montessori plan of having letters cut from sand-paper and joined together to form the word, may in small classes be found valuable. The sense of touch aids the sense of sight.

The chief purpose, especially in the first months, of having the pupils write the word, is to aid in word-recognition, to impress the form of the word by their effort, however imperfect, to make it. This implies that their writing should not at first be from memory, which would be spelling, but from the teacher's model on the board. If there is black-board space available, have the pupils write on the board with large, free movement, to prevent the habit of finger writing, which is the cause of so much trouble afterwards. Each time the word is written, the pupil names it.

4. DRILL AND TESTING

Four devices for this are suggested here.

(*a*) Before the lesson have the new word written on three or four slips of paper; have also other words, both new and old, on similar slips. In the first lesson these words should be dissimilar in form; in later lessons more like the new word. Mix these slips and expose them, one at a time, for recognition. The pupils who recognize the new word should raise their hands. During the test, the model may be left on the board or not, according to the pupils' progress.

(*b*) Write the new word, among other words chosen as in the preceding test, several times on the board. As the pupils find it, it may be erased.

(*c*) Write on the board sentences containing the word in different places in the sentence—near the beginning,

in the middle, near the end—and let the pupils pick out the new word only, for example: *A red cap is on his head; I saw a red dog on the street; Last night the sun looked red.* This will help to test their recognition of *red.* It is in sentences that they will need to recognize words, and this device is good practice for it.

(*d*) Let the pupils bring or touch objects, the names of which have been written on the board. Let them perform actions suggested by written sentences, for example: *Sit; Stand; March; Forward; Dismiss;* etc. Their interest in *doing* things is thus employed as a test of their power to recognize words.

NOTE.—For devices for seat work with new words, see Chapter VIII—Seat Work Devices.

It may be noted that it is often as easy to teach two words in a sentence as it is to teach one, if they are closely related in meaning—*head* and *feet, ball* and *bat, winter* and *summer, bud* and *blossom.*

The new words should be put on the board as they are taught and left there for some days. They should be put where they can be seen easily and constantly, so that the pupils may daily become more familiar with them. In the case of a name-word, some teachers draw the picture of the object with the name under it.

SUMMARY

1. Recall the idea and arouse the interest by using, where possible, concrete material.

2. The teacher writes the word and associates it with the spoken word and the meaning.

3. The pupils write the word from the teacher's model.

4. The pupils select the new word from others. In the first lessons the other words should be quite different in appearance; later it is a better test if they are quite similar to the new word.

TEACHING AN ACTION WORD—"RUN"

This is sometimes regarded as a distinct method, but it differs from the preceding Word Method only in the kind of concrete material used and in the way of discovering the meaning. Instead of using an object to recall the idea, something active is used; and the pupils discover the word to be taught by seeing the response made to the written word by an older pupil who knows the word.

1. A game may be arranged in the course of a familiar talk between teacher and pupils. At first it should be conducted orally. The teacher says, "Run," and a pupil performs the act. Then she says, "Hop," and the pupil hops. She says, "Run to the door;" "Hop to the desk;" "Run to the mark;" and the acts are performed.

2. When interest is aroused, the teacher says, "The chalk can talk. Let us have the chalk tell us what to do." The teacher may now say to an older pupil who can read, "Willie, we need your help. Will you do what the chalk says?" The pupils watch while the teacher writes *Run.* on the board with a capital and period. Willie runs. The teacher leaves *Run.* on the board and writes *Run.* in another place. Willie performs the act again. *Run.* is written several times, and the act is performed. Soon some one in the class will associate symbol and action and be ready to join in the game. The older pupil is excused, and the game continues until each pupil readily connects the form *Run.* with the action. This is the first step in silent reading.

3. The teacher points to *Run.* and asks the pupil what it says. He answers aloud, "Run." This is repeated as often as the teacher writes or points to *Run.* This is the first step in oral reading.

4. At this point the teacher may write *Jump,* and ask a pupil to perform the act. He may, by mistake, run. The teacher says, "The chalk sometimes plays tricks, and it tricked you this time." Then, pointing to *Jump,* she tells the class that it says "Jump," and asks, "What word says Run? Do they look alike?" Thus the form *Run* is impressed. A pupil may be asked to rub off the word that does not say *Run.*

5. The pupil may now be asked to write *Run.*

This first "action-lesson" should be short and may be repeated two or three times during the first day, or it may be taken in sections at different periods of the day.

In using this method care must be taken to use only action words that cannot be misunderstood. For example, if the teacher writes *Rise* on the black-board, and a pupil who knows the word rises, the others may call it Stand, Stand up, or Get up. In such a case, the pupil who performs the act may be asked to say the word that is written on the board.

OBJECT, OR PICTURE, METHOD

Many words may be learned by the pupils without any direct teaching, by having on the walls pictures of common, interesting objects, with their names on them in letters large enough to be seen easily from any part of the room. It is astonishing how quickly the visible names will be learned. A similar device is to fasten name-cards to

objects in the room. After a while these cards may be removed, shaken up, and given to the pupils to be put back.

Care must be taken, in using this method, that the pupils attach the right meaning of the word to the object, or picture. For example, a picture of an Indian Chief may be used to give various words—picture, Indian, chief, man. The teacher must be sure that when she attaches the word "Indian" to the picture, the pupils are thinking of Indian, and not of any of the other words.

Pupils have been known to learn in this way as many as fifty words in four months, without any teaching. As an example, a class had learned to distinguish and name correctly eight (8) of the common colours. Then a test was made to discover how quickly the pupils could associate the written names with these colours. The names were written in fairly large letters so as to be visible to the whole class, and attached to the respective colour cards. They were left so attached till the attention of the class began to weaken. This happened in two and one-half minutes. The written names were then detached and distributed to eight (8) pupils, who were asked to hold them under the proper colours. This was done with three (3) successive groups of pupils. Three of the names —red, white, and blue—they had already learned as sight-words. Not a single mistake was made, but the curious thing is that *white* was the last word to be placed each time, possibly because of the lack of vividness in the content, rather than from any difficulty in the form of the word.

CHAPTER IV

WORD-RECOGNITION

THE RELATION OF PHONICS TO READING

The methods of word-recognition discussed so far have dealt with words, phrases, and sentences as wholes. Obviously it is impossible to teach all the words in the language in this way, although there are a great many unphonetic words that will have to be learned as wholes or as sight-words.

When we begin a child's training in reading by giving him knowledge of written words as whole words, we are aiming at giving him a certain attitude to written language, which will direct his attention more thoroughly to words as conveyers of meaning rather than to words as composed of certain sounds. This attitude will prevent reading becoming mere word-saying.

We also wish to put the pupil into a position where he will be able to do real reading in a very short time—usually a few weeks. Real reading means reading for the content of the words—for the stories the pupil can find in words. Hugh Miller's definition of the art of reading as "the art of finding stories in books" is one that appeals most strongly to children; it is with the idea of satisfying and at the same time strengthening this desire on their part that we should enable them, as early as possible, to find these stories and concentrate on the meaning rather than on the words.

In order, however, to increase the pupils' power of word-recognition and to make them self-dependent, it is necessary to acquaint them with the sound-values of the

letters and syllables by a method that will make them the discoverers of these sounds themselves. Every sound thus learned increases their power of word-recognition, and the combinations will become so familiar that the attention can be given wholly to the thought they represent.

PHONIC ANALYSIS AND PHONIC SYNTHESIS

The study of phonics, therefore, is conducted along two lines—*Phonic Analysis* and *Phonic Synthesis.* By phonic analysis is meant the analysis of words into their elementary sounds and the associating of these sounds with their written symbols. By phonic synthesis is meant the combining of the sounds suggested by the letters in a new word, so that the word itself becomes known to the pupil. This power of phonic synthesis is the valuable part of the study of phonics, because of the power it gives of discovering new words.

Phonic Analysis

This division of phonics is taken in two parts, usually known as *Oral Phonic Analysis* and *Written Phonic Analysis.* Oral phonic analysis is the analysis of spoken words into their component sounds. Written phonic analysis is the analysis of written words into their component sounds and the association of these sounds with their usual written symbols. Oral phonic analysis comes first.

ORAL PHONIC ANALYSIS

To the ears of children the words they use, at least the monosyllabic words, appear as one sound. The first step is to show them that these have usually two or more

sounds. The only way of doing this is by the teacher pronouncing a word more and more slowly, until the sounds in the word are practically isolated from one another. The pupils do the same thing, until they can hear the separate sounds from their own pronunciation. This *ear and voice drill,* as it is often called, paves the way for written phonic analysis; it is also excellent training for the vocal organs and improves enunciation. With a few weeks of this training, which may begin in the first days at school, the phonics will be mastered very rapidly.

At first there should be a few minutes devoted to this exercise every day. The time may be gradually lessened as the pupils become skilled, and the practice may be given incidentally. When a set time is used, it should, as far as possible, be kept separate (either in different lessons or a separate part of one lesson) from the reading lesson proper. Phonic analysis, phonic drill, and the teaching of new sight-words should always be kept strictly separate from the reading lesson.

HOW TO CONDUCT EAR AND VOICE DRILL

1. The teacher should begin with a word containing sounds easily made separately, for example, man. The teacher says slowly, m - an, and individual pupils say, m - an. She says slowly other words, as r - an and f - an, etc., and the pupils imitate her.

2. In the next step, she divides the word by slow pronunciation into three sounds, m-a-n. The other words given above are treated similarly.

3. The teacher may continue this with other words, introducing more difficult sounds as the pupils advance. Particular attention should be paid to the initial and final

sounds, as these usually give the greatest trouble. Pupils who have difficulty with certain sounds should be shown how to adjust their vocal organs to produce the correct sound.

4. *Devices to vary the exercises:* The pupils' names may be used. As children are very much interested in their own names, some of these, if not too difficult, may be taken for the first lesson.

Names of their pets, and action words such as run, etc., may be used with advantage.

Pupils may be asked to give words that rhyme with a certain word chosen by the teacher or by one of the pupils. Suppose the word is "man;" the pupils may give ran, can, pan, etc., or a pupil may be called out and announce that he is thinking of a word that rhymes with "run," and the others guess sun, bun, etc., till one gives the right word, fun.

They may be asked to give words that begin or end with a given consonantal sound.

5. *Aids to ear and voice culture:* Some of the important aids are singing, reciting nursery rhymes and memory gems, reproducing stories, and listening to good reading by the teacher. From the songs and rhymes the pupils get variety of tone and a sense of rhythm that will colour their speech ever afterwards. The teacher's reading will supply them with a standard of excellence.

WRITTEN PHONIC ANALYSIS

1. *When to begin:* After the pupils have acquired a certain number of words and sentences and have had a good deal of ear and voice drill, the class is ready for written phonics. The sounds may be developed from one word or from several. The first sounds may be developed

from three or four words, but afterwards, when the pupils have become accustomed to the analysis, it is enough to use a single word.

2. *Order of presenting sounds:* The order in which the sounds should be taught is by no means a fixed one, and teachers should use their own judgment; the order indicated in the Primer is merely suggested as a good one. It aims first at teaching the sounds easy to pronounce by themselves and those which are met with most frequently, and which will, therefore, be of most use to the pupil.

Phonic analysis, both oral and written, is not to be confined to isolating letters only; but the commonest syllables and combinations should be made familiar also, so that the pupil will learn to recognize the larger units. It is upon the power to recognize and interpret the larger units that the ability to read chiefly depends. The pupil should, therefore, be trained to know quickly, not only letters, but syllables, words, phrases, and clauses. The following syllables may be taught from the early pages of the Primer:

ill	ame	ay	ed
op	an	en	ock
ack	ig	old	all
et	ot	and	ut

These phonograms may be taught in the same manner as the single letter sounds.

HOW TO CONDUCT A LESSON—"M"

There are two ways of conducting a lesson in written phonic analysis:

1. *To discover a phonic element common to several words:*

(*a*) The necessary conditions for this are that the class has already learned as wholes the words, man, mat, my, (such words are usually known as *key words,*) and has also had a certain amount of ear and voice drill.

(*b*) The oral phonic analysis of these words is the first step. Have the class pronounce the words slowly, with and without the teacher's help, until they can *recognize* and *isolate* the first sound in the words—"m" (see page 29 of this Manual).

The teacher will now pronounce other words containing the "m" sound, to see if the class can recognize it.

The pupils are now asked to give words containing the "m" sound.

This part of the lesson is *wholly oral.*

(*c*) The words are now written on the board *in the usual way,* in a column. Have the pupils look at them carefully, to discover that the first character or letter in each is the same, namely, *m.*

(*d*) The words are written so as to separate the *m* somewhat—

m -an
m -at
m -y

(*e*) Have the class recall the first sound they have isolated by oral analysis. They see that the first character is *m.* They will associate the sound and the character.

(*f*) Isolate the character *m* and call for its sound. Let the pupils now write *m* and give the sound.

(*g*) The necessary drill may be given in various ways. The usual way is to write other words containing *m* in different positions in the words; the pupils point it out and give the sound. (For other ways see Chapter VIII—Class Work Devices.)

2. *To discover a phonic element from one word: ch from "chin":*

(*a*) The necessary conditions are that the class will have learned "chin" as a whole word and will know all the sounds in it except the one to be learned.

(*b*) Review the word and the known sounds, both orally and on the board.

(*c*) Have oral analysis of "chin" by slow pronunciation into ch - in or ch-i-n.

(*d*) Have the class give, first, the sounds they already know; second, the new sound at the beginning. They may whisper it to the teacher, and as many as possible should say it aloud.

(*e*) Give practice with the new sound, by saying it among other sounds, either by themselves or combined in words; the pupils raise their hands when they hear it.

The class may be asked to give words containing the new sound.

(*f*) The word is now separated on the board into two parts—*ch-in*. The class may be asked to point out the familiar parts and give their sounds. They can now point out the new character and give its sound. The new character is now isolated, by being written alone by teacher and pupils.

(*g*) Give a drill on the new character, by having the class pick it out from other characters similar in form, like *sh, th, wh.*

Have the class find the new character in written words. Every time it is found, it should be sounded.

3. *A variation of the foregoing method, sometimes used, presents the problem to the class in a different way.*

The pupils are brought to the board. The teacher reviews the words, shop, top, cost, ten, that contain the sounds she intends to use in teaching. She combines these words into a story of a boy who "Went to the *shop* to buy a new *top.* The *top cost ten* cents." As the story progresses, the class is given time to write the reviewed words.

The teacher continues the story, introducing a new word. "It was a humming-top, and it was made of *tin.*" Let the class try to write *tin.* They know the character *t* for the first sound and *n* for the last, but have nothing for the second sound. The pupils are now asked in turn to say the word slowly, while the teacher marks off the sounds as they are made, by touching her finger tips. What is the new sound? The pupils then isolate the sound of "i." Drill is given on oral analysis of simple words containing "i." The teacher sounds slowly a number of words—lip, mill, miss, ship, spin. The pupils tell in each case what word she has said. She then asks the class to sound slowly, sip, sit, pin, etc. Let the pupils suggest words with this sound.

Words that the pupils can recognize as whole words and which contain "i" may then be put on the board, so that the pupils may pick out the new character. Words

should be selected in which the other letters are known to the class. Plenty of drill may be given here.

The next step is to have the new character written by itself. Some pupils will ask to be allowed to write it on the board. Then each one should write it several times.

The usual drill is now given.

Phonic Synthesis

Phonic analysis to discover the sounds must, to be useful, be followed by phonic synthesis, in order that the pupils may learn to apply their knowledge of phonic values to the recognition of new words.

I. To synthesize a letter (sound) and a syllable

If the first step in phonic analysis has been to divide a known word into a letter (sound) and a syllable, the first step in phonic synthesis should be to combine a letter (sound) and a syllable to form a word. The teacher writes on the black-board *S* (*s*), *r, m, am, un, at,* and the pupils individually, in a whisper or aloud, give the sounds. This is a preparatory review.

The teacher writes *am,* and it is sounded as before; then she writes *S* before *am,* thus—*Sam.* As this is a known word, its pronunciation should at once be given. She writes *am* again, then writes *r* before it, thus—*ram,* and asks what the word is. If the pupils have difficulty, she will cover *am* and have *r* sounded and cover *r* and have *am* sounded. The pupils will have little difficulty in forming the word "ram."

The teacher places *s* and *r* before *un,* making *sun* and *run,* and the pupils synthesize as before and recognize these words. Next, they will have placed before them as problems, *at, sat, rat.*

The black-board should, at the close of this lesson, appear about as follows:

S	*s*	*r*
am	*un*	*at*
Sam	*sun*	*sat*
ram	*run*	*rat*

2. TO SYNTHESIZE SINGLE SOUNDS—S, A, P

The teacher writes on the black-board the letter *a* and has each pupil sound it in a whisper to her, so as to ensure individual effort. Similarly the letters *p* and *s* are briefly reviewed.

The teacher now writes *a* and *p* on the black-board, so that *p* comes after *a* and at a little distance from it, as *a p*. The pupil is asked to whisper again the two sounds, blending them slowly, then more rapidly. The teacher joins the two letters on the black-board as *ap,* and has the pupil sound the phonogram. The teacher writes the letter *s* in front of *ap* as *s-ap* and has each pupil whisper, blending the sounds together as closely as possible, until they are united to form one syllable.

The teacher now writes the letters together as *sap,* and the pupil again whispers each part carefully, but as naturally as possible, so as to combine the sounds into the word "sap." If the oral and written phonics have been thoroughly taught, the pupil will have little difficulty in forming the word.

When the pupil recognizes the word *sap,* the teacher asks him to tell something about sap, to see if the form suggests the meaning. Such questions as, "Have you ever seen any sap?" "Where do we get sap?" will elicit replies that will show the extent of his knowledge. Where

this knowledge is lacking, it must be supplied by the teacher, or a word the pupil knows the meaning of should be used. The pupil may be asked to tell a story about sap.

If time permits the teacher may write short stories on the black-board for oral reading, such as:

The boy sips the sap. The man sees the sap. I see the sap run, etc.

NOTE.—In words where the final consonant may be separated easily from the rest of the word, as in "sash," the order of combining the sounds may be changed, so as to begin writing them in the order in which the letters occur, for example, *s-a-sh, sa-sh.*

SYSTEMATIC PHONIC DRILL

Phonic drill should be given daily and systematically along the two lines of analysis and synthesis. It should be kept apart from reading.

The phonic cards and chart described in Chapter VII will make the phonic drill much easier for both teacher and pupil, as these will afford a record of work accomplished by the class. In fact, it is difficult to have drill in phonic synthesis without some device like the Phonic Chart referred to above.

To test the skill of the pupils in phonic synthesis after a phonic drill, write sentences containing words that they can recognize only by phonic synthesis.

HOW TO GET THE CORRECT SOUNDS

In teaching phonics the teacher should be very careful to get the correct sounds herself. The sounds of, b, d, g, t, k, p, are sometimes taught as, buh, duh, guh, tuh, kuh, puh. These, of course, are quite incorrect, because they contain two sounds—the true consonantal sound followed by the short "u" sound.

Teachers should form the habit of consulting a good dictionary. *The Concise English Dictionary* is recommended. By constant practice they should acquire skill in oral analysis. Difficulties with the vowel sounds are usually settled by the dictionary; the consonantal sounds are made clear by oral analysis of words containing them.

The sounds of some consonants, such as, m, r, s, f, are better learned from the initial position; the sounds of others, such as, p, d, b, t, from the final position. Suppose "f" is the sound desired. Choose words such as, fan, five, food; say them more and more slowly, lengthening chiefly the sound required, until the "f" sound is isolated from the rest of the word.

For the "t" sound, choose words such as, cat, fat, mat; pronounce them slowly until the "t" is separated, as much as can be, from ca, fa, etc. Difficulty is often found in distinguishing the sound of f from v, t from d, s (in sit) from z—the first are unvoiced or breath sounds, the latter voiced.

It is advisable for the teacher to know the position of the vocal organs for the sounds, as it is sometimes of great assistance to describe or actually to show to a pupil the correct position when he seems unable to get the sound by imitation. The guttural sounds, for instance, might be produced more easily if the teacher and the pupils would place the fingers at the throat when they say a word containing a guttural, and notice how the muscles are set for each sound.

Those teachers who are not sure of the exact sounds should get help from some one who is. The sounds can be learned only from pronunciation. The sounds—d, b, g, w, and j, are very difficult. These may best be got by pronouncing slowly words such as, t-ub, sa-d, ro-d, Ro-b,

ru-b, ra-g, ho-g, w-ill, w-ee, a-ge, j-ump, at the same time carefully noting the voiced part. By this process of separation, the consonantal sounds may be easily learned.

CHIEF CONSONANTAL SOUNDS WITH KEY WORDS

(For use of teacher only)

Every teacher should be acquainted with the phonic elements of the English language. The alphabet is, of course, not a true list; it is both redundant (c, q, x,) and deficient, as we have over forty sounds and only twenty-three letters (omitting c, q, x) to represent them. The full list may prove helpful.

CONSONANTS

(1) Breath Sounds

f (fan)	p (map)	ch (church)	wh (whip)
h (hop)	s (sat)	sh (ship)	x=ks (fox)
k (kite)	t (mat)	th (thin)	que=k (at end of words)

(2) Voiced Sounds

b (rob)	j (jump)	n (no)	w (way)	th (thine)
d (lad)	l (lull)	r (run)	y (yes)	ng (rang)
g (egg)	m (man)	v (vat)	z (buzz)	zh (pleasure)
				qu=kw (quick)

VOWELS

ā (fate)	ē (me)	i (pin)	ō (note)	u (tub)
a (fat)	e (met)	ī (pine)	o (not)	ū (tube)
ȧ (ask)	ė (her)		ȯ (or)	u (pull)
ä (far)			oo (foot)	oi (boil)
a̤ (fall)			ö (move)	ou (house)

The unphonetic character of many of our English words makes the written language almost bewildering to children. Some letters represent several sounds; for example, c=s (city) or k (cat); s=s (sit) or z (has) or sh (sugar); ph=f (Ralph), ck=k (back). Some sounds are represented by several letters; for example, the sound of ā is represented by a (fate), ea (break), ai (nail), ay (say), ey (they). There are others just as confusing. Truly, teachers should be patient with the pupils.

NOTE.—Teach the following as syllables without any attempt at analysis: ar, er, ir, or, ur; ang, eng, ing, ong, ung.

TEACHING THE NAMES OF THE LETTERS

There is usually no need of teaching the names of the letters; the pupils learn them incidentally in connection with the teaching of phonics. When it is necessary to refer to a letter, do so by means of its alphabetic, not of its phonic, name. The connection between the letter-names and letter-sounds is very close, because in nearly all the letter-names the letter-sound is heard. The exceptions are c, g, h, q, w, y. Whenever occasion demands, therefore, use the alphabetic names when referring to letters—in teaching phonics, in transition from script to print, in a writing or transcription lesson.

It will not be very long till all the names are learned. Then they should be memorized in the alphabetic order, to assist the pupil later in using the dictionary. The letters may be put on the board in the alphabetic order in a line at the top or in a column at the side, a few at a time. The pupils may be asked to transcribe the letters in order from book or board and to write them from memory, with constant reference to the Alphabet at the end of the

Primer. They may arrange their letter-tickets, both script and print, in order on their desks.

No pupil should be promoted from the Primer to the First Reader until he has learned the Alphabet in its correct order, as a knowledge of the letters of the Alphabet in their order is of great use in all reference work or in arranging lists and tables. see page 75 + 76

CHAPTER V

READING AS THOUGHT INTERPRETATION

THOUGHT THE VITAL ELEMENT IN PRIMARY READING

In learning to speak the child associates the meaning with the spoken symbol; in learning to read he should be led to associate the meaning with the printed symbol. The strength of the association in each case will depend upon the importance of the meaning to the child.

In the earliest black-board lesson, as in the reading of the most advanced pupil, the only thing that will hold the attention, and thereby provoke mental effort, is interesting material.

Interest is essential as the starting-point of the educative process; effort is essential as its outcome. The purpose of appealing to the interest of the child is to lead him to the point where he will put forth effort.—*Munroe*

The subject-matter must touch the pupil personally if it is to be of value in learning to read. It must appear for him in the form of action, rhythm, stories, observation, plays, and games, if the symbols of reading are to be fraught with meaning for him. What is of interest to the pupil and what is of value to society should both be kept in mind in selecting and arranging primary read-

ing lessons. The whole purpose and essence of reading is the communication of ideas. It is the thought, the *impression,* rather than the form, the *expression,* which gives value to what is read.

NATURE OF MATERIAL

The first requisite, therefore, for good reading, is interesting material to arouse expectation in the pupil, who will then make every effort to discover the meaning for himself.

The material may be given as narrative or as dialogue. Direct narration is generally more attractive to children than indirect; it heightens their interest and improves their expression. Fables, fairy-tales, tales about heroes, stories about animals and plants, personal experiences, etc., will furnish abundant material. A very interesting type of reading lesson is to have the pupils perform certain acts after silent reading of sentences. For example, the teacher writes on the board, *John, stand up; Mary, bring me the flower from the window;* the pupil does what is written without saying a word—a sure test of correct interpretation. Many such sentences will suggest themselves to teachers.

A variation of this method may be used. The teacher may write questions on the board for the pupils to read silently and answer orally.

Some things should be avoided. First, there should be very few new words used in this early reading; otherwise much of the time will be taken up in getting pupils to recognize them. The reading will be broken and expressionless, and the lesson will be one in word-recognition instead of a reading lesson. If two or three new words occur, the teacher may tell the pupils what they are. Second, the length of the

sentences should be regulated by the stage of progress of the class. If they are too long, the pupils will stumble over them; if too short, they will find them too easy and will read carelessly and in a jerky fashion.

FIRST READING LESSON

One great advantage in beginning the teaching of reading by having the pupils learn words and sentences first, is that real reading may begin very early. As soon as the class has learned a number of words and word-groups, short sentences may be given for reading. From words and phrases such as, top, cap, mat, run, hop, I see, It is, Do you, etc., which may easily be taught in the first two or three weeks, a number of sentences (from twelve to twenty) may be made for black-board reading. Such work gives the pupil the motive for reading, namely, the desire to get the thought and to communicate it. It also furnishes an interesting review of the words and phrases.

ILLUSTRATIVE BLACK-BOARD LESSONS

Short simple stories may be written on the board for the pupils to read. They are especially useful as exercises to promote expressive reading. They may be used before any book is introduced and continued afterwards as a pleasing change. The examples given here are for different stages of progress.

1. One of the simplest lessons is the following:

The teacher does some simple thing, then writes a sentence suggested by the act which the class is to interpret. The words used must, of course, be known to them.

(Show a small top)—*I can see the top.*

(Show a large top)—*I can see the big top.*

(Hide the large top)—*I can not see the big top.*
(Show the large top)—*I can see the big top.*

For this only six words are needed, if we assume "I can" to have been taught as a phrase. The expression will appear in the shifting of the emphasis.

2. Suppose that the class has been told about the Eskimos—a common topic for primary classes. Draw or show a picture of a little Eskimo child. Let the pupils tell some of the interesting things learned about the Eskimos. Then write on the board sentences of the following nature:

I am a little Eskimo girl.
I am six years old.
I live in a snow hut.
It has only one room.
We have dogs and a sled.
My father lets me ride on the sled.
One day I fell off into the snow.
It did not hurt me.

3. Dialogue is interesting. The teacher tells a story up to a certain point, then writes the rest on the board, using coloured chalk to distinguish the speakers.

Oral introduction by the teacher:

One afternoon in the fall, two boys, Harry and Tommy, who lived near each other in a little village and played together nearly all the time, came out-of-doors just after dinner. Each had a basket in his hand. They each wanted to know what the other was going to do.

Harry— Where are you going with your basket, Tommy?

Tommy—I am going to the woods for nuts.

Harry —Who is going with you?
Tommy—I was just coming to ask you to go. Can you?
Harry —Not just now. Mother wants me to go to the store for her.
Tommy—Can you go then?

This dialogue may be continued at the discretion of the teacher. At the close of the lesson, several pairs of pupils may be asked to take the two parts, so as to get the expression better.

READING FROM THE PRIMER

There are two lines along which the pupils should be trained in reading—oral reading and silent reading. In the senior grades silent reading usually precedes oral reading; yet, because the pupils can at first do little reading without considerable help, the teaching of oral reading is discussed first.

MOTIVE FOR READING

The most important thing in all teaching is to get the pupils to put forth every effort to do their work. In reading there are certain conditions that will make any one want to read his best. There must be something to read that is interesting to the reader; there must be some one whom the reader wishes to make acquainted with the story; the listener must be dependent on the reader to get the story. The nearer we can come to realizing these three conditions, the better reading we shall have. The pupil will feel his responsibility and will do his best to read effectively.

At first the reading is from the Primer; later, the pupil may bring a favourite story to read to his classmates.

ORAL READING

Oral reading is the effective oral expression, in the words of the printed page, of the thought gained from that page by silent reading. Intelligent oral reading depends on understanding the thought, so that the words may be read in thought groups.

READING FROM THE PRIMER

1. For a lesson from the Primer certain preparation is needed. There will be a number of new words. These should be taught, by any of the methods already described, a day or two before coming to the lesson. There are some words, like the articles, prepositions, adverbs, etc., which may be told to the pupils without formal teaching.

2. It is necessary to see that the pupils have the knowledge and experiences required to understand the new lesson. If their knowledge is inadequate, present concrete material, show a picture, or make a drawing, and apply any or all of these to the building up of the concepts necessary for the interpretation of the lesson.

3. When the time for the lesson arrives, there may be a review of some of the words. The pupils are asked then to look at the picture which usually accompanies the lesson. They tell what they see in the picture and how the parts are related to one another, that is, what story the picture tells. They will, usually, then be curious about the story told in the book and will try to find it out.

4. They then read silently one or two sentences. This gives them a chance to make sure of the words and to grasp the meaning.

5. Sometimes they may be asked a question or two based on these sentences, to show that they have the right meaning.

6. Several now read aloud. If the reading is not satisfactory, a question from the teacher will help greatly. If the emphasis is wrong, a question by the teacher that can be answered in the words of the text will usually secure the desired correction. For example, (Primer, page 11) the pupil reads without proper expression,

Rain, rain, go away,
Come again some other day,
Little Tommy wants to play.

The teacher may ask, "What did the little boy tell the rain to do? When did he want the rain to come again? What did little Tommy want to do?" She may now ask the pupil to read so as to tell just what the stories mean.

If the grouping of the words is imperfect, a question to bring out the meaning better will serve to get the right grouping. With very young pupils the sentence may be written on the board, and the words to be read as a group may be indicated by the pointer.

VALUE OF IMITATION

As a general thing, imitation of the teacher by the pupil is a poor way to teach reading, because it requires little or no thought on the part of the pupil; it is mechanical and unintelligent and does nothing to develop the power of interpretation. As a means of setting a standard of reading for the class, good reading by the teacher will have a great influence, but direct imitation is to be avoided.

However, there are times when bad habits of expression will appear which are not connected at all with faulty interpretation. In such cases, direct imitation is the best device to use for correction, because it is by imitation that they occur at all.

CORRELATION OF OBJECT LESSONS AND READING

It has been already stated that the pupil "must have the knowledge and experience required to understand" what he reads. A pupil's progress in reading depends on his interest in the subject-matter. His interest "depends on the number and character of concepts recalled by the words," and his concepts are in proportion to his first-hand knowledge of the great world around him of nature and human beings. We cannot expect a child to have a lively interest in a lesson if he has no stock of images to make the matter real. Take, for example, the poem beginning:

> At evening when I go to bed,
> I see the stars shine overhead;
> They are the little daisies white
> That dot the meadows of the night.

This would be well-nigh meaningless to a child who has never seen a field covered with daisies, some growing in groups, and some scattered widely over the meadow. One of the great secrets of good teaching in all subjects is to make things real to the pupils. Take them, or direct them to go, where they can see a field of daisies; if that is impracticable, let them at least see a picture, with a handful of daisies to piece it out.

SILENT READING LESSONS

Silent reading is the personal, individual way of getting the thought, or image, from the printed page. The emphasis, hitherto, in the teaching of reading has been put on oral reading, although most of reading through life is silent, and even oral reading must, with the younger pupils, be preceded by silent reading. More attention

should, therefore, be given to training the pupil, or rather, giving him a chance to train himself, in getting the meaning of the printed page. Teachers of all grades will find in this a cure for unintelligent oral reading. When a boy is absorbed in a book, there is only one thing that is holding him from his play—he is getting something from what he reads, he is learning to read intelligently.

From the very beginning, then, the pupil should be led to form the habit of interpreting the graphic symbols of the book into mental images. At first he may need a little assistance, but very soon he will require only to have interesting material given to him. The following general method of conducting a silent reading lesson is suggested:

1. *Interest:*

Have a short talk about the picture accompanying the lesson.

2. *Word-recognition:*

Unknown words should be taught or told at once. There should be few in the material selected.

3. *Silent reading:*

The pupil should read silently, to get the thought. At first, when the pupil knows few words or sounds, the silent reading should be done in class, so that necessary help may be given. Later, it will be usually seat work. The teacher may aid by questions or suggestions.

4. *Oral Discussion:*

The pupil may reproduce the story orally. He may be asked to tell in his own words a story of one, two, or more sentences, aloud or in a whisper, to the teacher. The teacher should enter into the spirit of the story, but should

not interfere with the pupil's freedom of expression by correcting, at this stage, inaccurate language. Free discussion should aid the pupil in forming clear images. The pupils may be permitted to illustrate the stories by their art and constructive work or by imitative movements.

ILLUSTRATIVE SILENT READING LESSONS

See Suggestive Teaching Notes, Chapter VI.

TEACHING READING INCIDENTALLY

Many opportunities arise in the class-room for teaching reading incidentally, in connection with games, class movements, nature study, literature, oral composition, etc. The general principle is, that in oral lessons and instructions special words and phrases are written on the board and used in conducting or reviewing the exercises. Much may be done in this way with no loss of time in other work.

1. IN THE MANAGEMENT OF THE SCHOOL

The teacher calls one class "Class A" and makes use of the words—stand, turn, pass, etc., in directing its movements. At first these directions are given orally, but after the pupils are familiar with the spoken words, the teacher says "Class A," at the same time writing on the board *Class A*. She then gives the usual oral directions to "stand," "pass," etc. The name, *Class A*, may be left on the board. No attempt is made to teach it. At another time she may write or point to the name *Class A*, and say, "This class, stand." If the pupils do not stand, the teacher reads *Class A*, pointing to the words.

Similarly, the teacher may write *stand,* at the same time saying "stand." Next time she may write or point to the word *stand* and say, "Class A, do this." The pupils will stand; if not, the teacher says "stand."

If no attempt other than this is made to teach such words, it is surprising how soon the class will learn Stand, Turn, Dismiss, Pass, March, etc.

2. IN NAMING PUPILS, DAYS, ETC.

The teacher may write *Willie* on the board, at the same time saying, "This boy, Willie, may collect books." The pupil collects them, and his name is left on the board. At another time the teacher says, "This boy, collect books," and writes *Willie.* If Willie does not respond, the teacher says, "Too late, Willie," and asks another pupil, writing *Mary* instead. Similarly, names of the days of the week, holidays, etc., may be introduced.

3. IN GAMES, GREETINGS, ETC.

The teacher may say, "We will play this game," writing, and at the same time saying, the name, "The Miller." The name is left on the black-board, and the game is played. Greetings, such as Good-morning, or Good-afternoon, may be taught similarly.

4. IN ORAL LANGUAGE AND IN LITERATURE LESSONS

In story-telling the teacher writes *Goldie-Locks,* and says, "I will tell you a story about THIS little girl." Leaving the name on the board, she tells the story. When the oral reproduction period comes next day, the teacher asks a pupil to tell something about *Goldie-Locks,* writing, but not saying, the word. Next, headings for the different

parts of the story are written, for example, *Goldie-Locks and the Soup, Goldie-Locks and the Three Chairs,* etc., and different pupils are asked to tell the story of the parts as they are pointed to.

In dramatizing, the teacher writes on the board the names of the parts with the names of pupils opposite:

Turkey Lurkey — *Willie,*
Henny Penny — *Mary,* etc.

5. IN ARITHMETIC

As the pupils learn the figures (symbols) for the numbers 1, 2, 3, 4, etc., the teacher may place picture, number, figure, and written name together on the blackboard and leave them there. Soon the pupils will know the written number names:

1	*2*	*3*	*4*	*5*	
.	..	...	: :	:.:	
one	*two*	*three*	*four*	*five,*	etc.

Many other opportunities for this incidental reading will present themselves to the thoughtful teacher. It is well to remember, however, that the work is, as its name implies, incidental. (Adapted from McMurray's *A Method of Teaching Primary Reading,* Chapter VI)

CHAPTER VI

METHODS APPLIED TO THE ONTARIO PRIMER

SUGGESTIVE TEACHING NOTES

PRIMER 1

The Little Red Hen
found some wheat.
She called the cat.
She called the dog.
She called the pig.

I. *Preparation:*

1. Teacher tells the whole story to the class.
2. Pupils re-tell the story.
3. Dramatization by the pupils. (See Chapter IX.)

II. *New Words:*

The, Little, Red, Hen, found, some, wheat, She, called, cat, dog, pig.

III. *Teaching New Words:*

Before the written form of page 1 of the Primer is presented as a whole to the pupils, teach the following words incidentally: The Little Red Hen, the cat, the dog, the pig, my chicks, some wheat.

This could be accomplished in the following manner:

1. When dramatizing the story, attach written name-cards to the pupils representing the different ani-

mals. In the second cast, allow the pupils to choose their own parts and have them select their own name-cards.

2. Label objects or pictures with name-cards, for example, cat, dog, pig, hen, chicks, wheat, red. (See page 25 of this Manual.)

3. Word-recognition drill. (See Chapter VIII—Class Work Devices, page 145 of this Manual.)

   (*a*) Have the pupils match name-cards with the same words written on the black-board, on other cards, on objects, or on pictures.

   (*b*) Have all the name-cards removed from the objects and the pictures and given to the pupils to replace.

   (*c*) Perception cards—

   (i) The teacher holds a perception card. The pupil tells what is on the card and matches it with similar ones in the room.

   (ii) The teacher places cards on the table, blanks up; the pupil chooses one of the cards, whispers what is on it to the teacher, and matches it with words written on the black-board.

   (iii) Hiding game—Cards on the black-board ledge, the pupils close their eyes. The teacher removes one. The pupils look up and then tell which one was removed.

   (iv) Flash cards—The teacher flashes a perception card. Each pupil whispers the answer in turn.

NOTE 1.—One-space letters should not be less than one-half inch in height—other letters in proportion.

NOTE 2.—Word-cards should not be less than three inches by six inches for three-letter words.

IV. *Presentation of the Written Form:*

Develop the story from the class and write it on the black-board.

"What is the name of our story?"

"The Little Red Hen." The teacher writes the answer on the black-board.

"What did she find?"

"The Little Red Hen found some wheat." The teacher writes the answer on the black-board.

"What did she do then?"

"She called the cat." The teacher writes the answer on the black-board.

Proceed thus until all of page 1 of the Primer is on the black-board.

Write the words: *found, some, called,* and *She,* in coloured chalk. Drill as above. (See page 54 of this Manual.)

V. *Reading:* (See Chapter V.)

1. Have the pupils read the story from the black-board, first silently and then aloud.
2. This should be followed later by reading from the Primer.

VI. *Seat Work Devices:* (See Chapter VIII—Seat Work Devices, page 153 of this Manual.)

1. Tracing, cutting, and colouring outline patterns of The Little Red Hen, the cat, the dog, the pig, a hen, chicks, wheat.
2. Sewing perforated outlined patterns, prepared by teacher, of The Little Red Hen, the cat, the dog, the pig, a hen, chicks, wheat.
3. Freehand tearing, cutting, and pasting of the animals in the story.
4. Illustrative drawing of the incidents.
5. Teacher writes name-words, pupils draw pictures.
6. Pupils use print letter-cards for word-building, matching them with the script on the black-board.

NOTE 1.—The names of the letters should be taught incidentally as occasion arises.

NOTE 2.—Among the best sets of print letter-cards available, are (*a*) The Primary Word Builder. Copyrighted by Grace Johnston of McKay School Equipment, Ltd., Toronto. (*b*) The Economo Word Builder, No. 1, Commercial No. 8271, Milton-Bradley Co., Springfield, Mass.

NOTE 3.—The teacher should make a chart showing the small and capital letters in both script and print; (see last page of Primer); this chart should be hung in a convenient and conspicuous place, so that the pupils may refer to it at any time.

NOTE 4.—See "Transition from Script to Print," page 71 of this Manual.

VII. *Games for Ear Training:*

1. (*a*) The teacher names a familiar animal, for example, cow, dog, sheep, etc. The pupils give its call.

   (*b*) A pupil gives the call of an animal; another pupil gives the name of the animal.

(*c*) The teacher names a bird; for example, crow, hen, etc. Pupils give its call.

2. The pupils close their eyes. The teacher strikes different objects, for example, the bell, a glass, etc. A pupil gives the names of the objects struck.

2 PRIMER

"Who will help me plant
the wheat?"
"Not I," said the cat.
"Not I," said the dog.
"Not I," said the pig.
"Then I will plant
the wheat,"
Said the Little Red Hen.
And she did.

I. *New Words:*

Who, will, help, me, plant, Not, I, said, Then, And, did.

II. *Presentation of the Written Form:*

Develop the story from the class and write it on the black-board. (See page 55 of this Manual.)

III. *Teaching New Words:*

(See Notes, page 53 of this Manual, also Chapter VIII—Class Work Devices, page 145 of this Manual.)

IV. *Reading:* (See Chapter V.)

1. Have the pupils read the story from the black-board, first silently and then aloud.
2. This should be followed later by reading from the Primer.

V. *Sight Reading:* Black-board Lesson—

The following sentences are written on the black-board. The pupils read silently and whisper sentence answers to the teacher.

1. (*a*) Did the pig plant some wheat?
   (*b*) Did the dog help the Little Red Hen?
   (*c*) Will the cat not help the hen?
   (*d*) Who found the little dog?
   (*e*) Who called me?

2. Pupils whisper the following statements to the teacher:
   (*a*) I said I called the dog.
   (*b*) The hen called the dog.
   Then she called the pig.

NOTE.—The sentences in the above exercise may be written on slips of paper. The pupils read these to the teacher. The slips are then given to the pupils to take home.

VI. *Seat Work Devices:* (See Chapter VIII—Seat Work Devices, page 153 of this Manual.)

1. Modelling in plasticine of The Little Red Hen planting the wheat seeds.
2. Illustrative drawing of incidents.
3. Use of print letter-cards for word-building—match with the script.
4. Sand Table correlation—Illustrate pages 1 and 2 of the Primer, using the coloured cut-out patterns made by the pupils.

VII. *Games for Ear Training:*

1. Naming animals when the teacher says, sh-eep, d-uck, c-at, d-og, p-ig, c-ow.

2. Naming pupils when a pupil says, N-ell, F-an, J-ack, W-ill, M-ay, B-en.
3. Teacher suggests a word, for example, cat, to a pupil. This pupil says c-at. Other pupils whisper the answer.

PRIMER 3

The wheat grew up.
The Little Red Hen said,
"Who will help me cut
the wheat?"
"Not I," said the cat.
"Not I," said the dog.
"Not I," said the pig.
"Then I will cut the wheat,"
Said the Little Red Hen.
And she did.

I. *New Words:*

grew up, cut.

II. *Teaching New Words:*

Teach above words as sight words quite apart from the story. (See Chapters II and III.)

Make additional cards containing the word-groups—grew up, cut the wheat, and also cards containing the words—grew, up, cut.

Word-recognition drill—

Thorough drill as indicated above for pages 1 and 2 of the Primer. Review the known words each day. These games may be varied, as suggested in Chapter VIII—Class Work Devices, page 145 of this Manual.

III. *Reading:* (See Chapter V.)

1. Reading from the black-board.
   Primer, Page 3, is written on the black-board by the teacher. No remarks are made. Proceed as follows:
   (*a*) Silent reading by the pupils to master the thought.
   (*b*) Oral discussion.
   (*c*) Expressive reading.
2. Reading from the Primer.

IV. *Seat Work Devices:*

1. Any of the exercises suggested in former lessons.
2. The teacher writes words, for example, chicks, hen, pig, etc., on the black-board. The pupils make these in the order specified on the black-board with sticks, seeds, or lentils placed around a prepared pattern. The pupils remove pattern.
3. With print letter-cards make the animals' names under the pictures.
4. With print letter-cards make all the words having a certain number of letters.

V. *Games for Ear Training:*

1. "Hear and Do" game. The teacher says, s-it, r-un, h-op, h-um, w-alk, t-alk, st-and. The pupils perform the actions.
2. Naming objects in the school-room. The teacher says, d-esk, p-en, br-ush, cl-ock, d-oor, b-ook. The pupils point to the objects.
3. Naming a colour, for example, red, and rhyming words, thus: The teacher says, r-ed, b-ed, f-ed, N-ed, T-ed, sl-ed. The pupils say, red, bed, fed, etc.
4. These exercises may be varied as in Games for Ear Training. (See page 59 of this Manual.)

4 PRIMER

The Little Red Hen said,
" Who will help me grind
the wheat?"
" Not I," said the cat.
" Not I," said the dog.
" Not I," said the pig.
" Then I will grind the wheat,"
Said the Little Red Hen.
And she did.

I. *New Word:*

grind. (See Chapters II and III.)

Grind some wheat seeds. Connect with the pupils' experiences of the grinding of coffee, of ground spices, of the flour-mill, etc.

Develop the words—flour, bread. The teacher invents and tells her own story of a Loaf of Bread. When interest has been aroused, present the written forms—grind, flour, bread. Have the pupils cut from the paper pictures of loaves of bread. Label these with name-cards. (See page 25 of this Manual.)

Word-recognition drill as in previous lessons. Constantly review known words.

II. *Reading:* (See Chapter V.)

Reading from the Primer.

Proceed as follows:

1. Silent reading by the pupils to master the thought.
2. Oral discussion.
3. Expressive reading.

III. *Sight Reading:*

1. Who will cut some wheat?
2. "I will not cut the wheat,"
   said the dog.
3. "I will not grind the wheat,"
   said the pig.
4. Who said, "I will grind the wheat?"
5. The Little Red Hen
   found some flour.
6. The Little Red Hen
   cut the bread.

IV. *Seat Work Devices:* (See Chapter VIII—Seat Work Devices, page 153 of this Manual.)

1. With print letter-cards make the words—wheat, found, plant, cut, grind, bread, flour. Compare these with the script forms.
2. Cut out from advertisements the words—bread, flour.
3. Model in plasticine—a cat, a dog, a loaf of bread, a bag of flour, etc.

V. *Games for Ear Training:*

Rhyming words—

1. The teacher says, gr-ind, f-ind, b-ind, m-ind, r-ind.
   The pupils say, grind, find, etc.
2. The teacher says, wh-eat, m-eat, s-eat, b-eat, h-eat, n-eat.
   The pupils say, wheat, meat, etc.
3. The teacher says, ch-ick, s-ick, D-ick, k-ick, p-ick.
   The pupils say, chick, sick, etc.

PRIMER 5

The Little Red Hen said,
"Who will help me make
the bread?"
"Not I," said the cat.
"Not I," said the dog.
"Not I," said the pig.
"Then I will make the bread,"
Said the Little Red Hen.
And she did.

I. *New Words:*

make, bread.

II. *Teaching New Words:*

Teach these words as sight words quite apart from the story.

bread. (See previous lesson.)
make. (See Chapters II and III.)

III. *Reading:*

Reading from the Primer.

Proceed as in former lessons.

IV. *Sight Reading:*

1. Who will make some bread?
2. "Not I," said the cat.
3. "I will not make the bread,"
said the dog.
4. Who said, "Who will help me
make some bread?"
5. Who said, "I will make the bread?"

V. *Seat Work Devices:* (See Chapter VIII—Seat Work Devices, page 153 of this Manual.)

1. Make the words—make, bread, with print letter-cards.
2. Use any of the devices suggested in former lessons.

VI. *Games for Ear Training:*

Rhyming words—

1. The teacher says, m-ake, b-ake, c-ake, t-ake, l-ake, r-ake, w-ake, sh-ake.
   The pupils say, make, bake, etc.
2. The teacher says, m-y, fl-y, tr-y, dr-y, sh-y, sk-y, cr-y, st-y.
   The pupils say, my, fly, etc.
3. These exercises may be varied as in "Games for Ear Training." (See page 59 (2) of this Manual.)

6 PRIMER

The Little Red Hen said,
"Who will help me bake
the bread?"
"Not I," said the cat.
"Not I," said the dog.
"Not I," said the pig.
"Then I will bake the bread,"
Said the Little Red Hen.
And she did.

I. *New Word:*

bake.

Teach the following words of page 8 of the Primer in advance—my, shall, they.

II. *Teaching New Words:*

Teach the foregoing words as sight words quite apart from the story. (See Chapters II and III.)

Word-recognition drill as in previous lessons.

III. *Reading:*

Reading from the Primer.

IV. *Sight Reading:*

1. (*a*) "My chicks grew up,"
said The Little Red Hen.

(*b*) They found some flour.

(*c*) "Who will make some bread?"
said the chicks.

(*d*) "I shall not bake the bread,"
said the cat.

(*e*) "My chicks shall bake the bread,"
said The Little Red Hen.

(*f*) Did they bake the bread?

2. Acting Charades—The following sentences are written on cards, one sentence on each card. Distribute the cards. The pupils read silently, whisper the sentence to the teacher, and then act. The pupils name the characters the others are impersonating.

(*a*) The Little Red Hen found some wheat.

(*b*) The wheat grew up.

(*c*) "Not I," said the pig.

(*d*) "I will bake the bread."

V. *Games for Ear Training:*

Find the word—

1. The teacher says, s-ome, c-ome.
   The pupils say, some, come.
2. The teacher says, w-ill, f-ill, m-ill, h-ill, p-ill, st-ill, sp-ill.
   The pupils say, will, fill, etc.
3. The teacher says, f-ound, s-ound, b-ound, h-ound, m-ound, p-ound, r-ound.
   The pupils say, found, sound, etc.

PRIMER 7

The Little Red Hen said,
"Who will help me eat
the bread?"
"I will," said the cat.
"I will," said the dog.
"I will," said the pig.

I. *New Word:*

eat.

Teach the following words of page 8 of the Primer in advance—you, would.

II. *Teaching New Words:*

Teach the foregoing words as sight words quite apart from the story.

eat—Review the ear-training exercise, wheat, given on page 62 of this Manual.

Visual analysis of wheat into wh-eat. The teacher erases "wh" and drills on word-form, eat.

Word-recognition review of all former words.

III. *Reading:*

Reading from the Primer.

IV. *Sight Reading:*

These sentences may be written on slips of paper. The pupils read them to the teacher.

1. Will you bake me some bread?
2. Will you eat my bread?
3. Would the chicks eat some bread?
4. "You would not eat my bread, would you, little dog?"
5. "I would not," said the dog.

V. *Seat Work:*

1. The pupils select all the name-words from the lesson in their books, and draw pictures on separate pieces of paper.
2. The pupils make the foregoing name-words, using print letter-cards, and place them under the pictures.
3. Sentence-building from words—

   Give the pupils envelopes containing a sufficient number of written words to make a sentence, for example, bread, you, my, eat, will. Have the pupils arrange these in a sentence, for example,

   You will eat my bread.
   Will you eat my bread?
   Eat my bread, will you?

4. Sentence-building from letters—

   Have the pupils make the sentences in (3) above with print letter-cards and compare the print and script forms.

VI. *Games for Ear Training:*

Rhyming words—

1. The teacher says, br-ead, h-ead, l-ead, thr-ead, spr-ead.
   The pupils, say, bread, head, etc.
2. Find the word: The teacher says, sh-ould, w-ould, c-ould.

8 PRIMER

The Little Red Hen said,
"You would not plant
the wheat.
You would not cut
the wheat.
You would not grind
the wheat.
You would not bake
the bread.
You shall not eat
the bread.
My little chicks shall eat
the bread."
And they did.

I. *New Words:*

You, would, shall, My, chicks, they.

II. *Teaching New Words:*

These words have been taught in advance in former lessons. Give a thorough word review of all the words in this story. (See Chapter VIII—Class Work Devices, page 145 of this Manual.)

III. *Reading:*

Reading from the Primer.

IV. *Sight Reading and Seat Work:*

1. The following sentences are written on separate cards and lettered thus:
   (*a*) The Little Red Hen said,
   "I found some wheat."
   (*b*) The pig said,
   "I will not help you
   plant the wheat."
   (*c*) The dog will not
   grind the wheat.
   (*d*) The cat said
   she would help
   eat the bread.
   (*e*) The Little Red Hen said,
   "My little chicks
   shall eat the bread."
   (*f*) Did they?

2. The "Postman Game": Have several sets of these cards made. Choose a child for postman and let him leave a card (a "letter") at every "house." Pupils may read their letters to the class.

3. (*a*) The pupils may select patterns of the animals named in the letters. Trace the outline and colour.
   (*b*) These cards are collected, perforated by the teacher, and used in a future lesson for sewing. When sewn, a sentence for sight reading may be written on the cards. These are taken home.

V. *Games for Ear Training:*

1. Teacher says, r-an, F-an, c-an, D-an, m-an, p-an, N-an, t-an.
   Pupils say, ran, Fan, etc.

2. Teacher says, h-ot, n-ot, c-ot, D-ot, g-ot, p-ot, sp-ot.
   Pupils say, hot, not, etc.

3. Teacher says, pl-ay, d-ay, M-ay, l-ay, st-ay.
   Pupils say, play, day, etc.

4. Teacher says, p-et, m-et, l-et, p-ig, d-ig, b-ig, f-un, r-un, r-ug, h-ug.
   Pupils say, pet, met, etc.

5. See "Games for Ear Training," page 59 (2) of this Manual.

PRIMER 9

red dog bake little
you will some found

Who called the cat?
Who will help the hen?
Will you get the flour?
Did the chicks eat bread?

I. *New Words:*

No new words appear on this page.

II. *Reading:*

The pupils read the questions silently and whisper suitable answers to the teacher.

III. *Seat Work:*

The pupils make all the words and sentences on this page with their print letter-cards.

These should be compared carefully with the script forms.

IV. *Transition from Script to Print:*

Reference has already been made to the Primary Word Builder, the Economo Word Builder, and to the chart showing small and capital letters in both script and print. (See Seat Work, page 56 of this Manual.) If the teacher has followed the seat work instructions, the script and print letter-forms of all of the letters (with the possible exception of j, q, v, x, z,) will have been compared and contrasted several times. The pupil will not experience any special difficulty, therefore, in passing from script to print at this point. The change from script to print is not usually difficult, because the script and print forms of all but a very few letters are so much alike that one is easily recognized from the other. Pages 9 and 10 of the Primer have been set apart, however, that special drill and emphasis may be given to this work before introducing the pupil to a printed page. All of the word-forms on these two pages are given in both script and print, in order that points of resemblance and difference may be noted again. It is unnecessary to repeat special instructions here. Teachers will find suggestive devices given in connection with seat work in Teaching Notes on pages 1-15 of the Primer.

10 PRIMER

I see I can He has
Do you It is I am

I can see the pig.
He has some wheat.
It is my wheat.
Who am I? Do you see?

I. *New Words:*

see, do, can, It, is, He, has, am.

II. *Teaching New Words:*

I see, I can, He has, Do you, It is, I am.

(See Chapters II and III, particularly page 10 of Chapter II.)

III. *Reading:*

1. Silent Reading from the Primer for mastery of thought.
2. Drawing by pupils with crayons, to illustrate the pictures which they see in the story.

IV. *Seat Work:*

The pupils make all the words and sentences on this page with their print letter-cards and match with the script forms.

V. *Sight Reading:*

1. Do you see the pig?
   He has some wheat.
   Will he eat it?
   I can grind it.
   And make flour.

2. I am little.
   I am red.
   I can eat wheat.
   Who am I?

3. Do you see the dog?
   He has some bread.
   Will he eat it?

Steps in lesson procedure: (See Chapter V.)

1. Silent reading for mastery of thought.
2. Drawing by pupils with crayons, to illustrate the pictures which they see in the story.
3. Oral discussion.
4. Expressive reading.

PRIMER 11

This little pig went to market.
This little pig stayed at home.
This little pig had roast beef.
This little pig had none.
This little pig said,
"Wee, wee,"
All the way home.

Rain, rain, go away,
Come again some other day,
Little Tommy wants to play.
Rain, rain, go away.

I. *New Words:*

This, went, to, market, stayed, at, home, had, roast, beef, none, Wee, All, way;

Rain, go, away, come, again, other, day, Tommy, wants, play.

II. *Teaching New Words:* (See Chapter II, particularly page 12.)

Steps in lesson procedure:

1. Memorization by pupils for rhythm and thought.
2. Presentation of written form so that the pupil may associate the meaning and the visual symbols.
3. Analysis of rhyme into phrases and words (word discovery; word-recognition drills).
4. Pupils read from Primer after this step.
5. Words used in new (sight) reading lessons. (See Section IV, below.)

III. *Phonics:*

Note to Teacher—

In this and all succeeding lessons, the work in phonics is based on words which the pupil has previously learned.

1. Teach the following sounds, using these *known* words as *key* words.
Teach the large units first.

pig -ig -p
cat -at -c -a
play -ay -pl -l
day -d.

2. Teaching the sounds—

(*a*) LESSON I—Teach the following sounds: pig -ig -p; cat -at -c -a.

The following known words are written on the black-board: pig, beef, cat, home, market, pig, cat, roast, little, cat, pig, home, roast, cat, beef, pig, market, little.

Use devices closely related to the experiences of the pupils. (See Chapter VIII.)

The teacher whispers to one pupil, "Find the word, market." A pupil points to the word, *market.* Other pupils say the word. It is then erased wherever found on the black-board. Treat similarly the words, pig, beef, cat, home, roast, little. The teacher then writes the words, *pig,* and *cat,* on the black-board again.

Ear Appeal:

The teacher reviews the ear-training exercises in rhyming words, thus—

The teacher says, p-ig, b-ig, d-ig, f-ig, r-ig.

The pupils say, pig, big, dig, fig, rig.

Teacher: What sound did you hear in all these words? Pupil says, ig.

Teacher: Divide pig into two parts. A pupil analyses thus—p-ig.

Eye Appeal:

Teacher: Divide the word *pig* on the black-board into these two parts. A pupil should do this, using a vertical line, thus— *p|ig.*

Teacher covers *p* and asks, What does this part (ig) say? A pupil says, ig, and underlines with yellow chalk. Reverse and eliminate the *p.*

This may also be done on paper, thus—

Use the perception card, pig. A pupil is asked to cut this card into two parts, p, and ig. Thereby the large unit, ig, and also p, are preserved after the lesson.

Teacher gives the pupils several slips of paper on which the word *pig* is written. They may cut these into the two divisions for seat work.

Treat the word, cat, similarly. Likewise eliminate the vowel, a, from the word, at.

(*b*) Lesson II—Teach the following sounds: play-ay-pl-l, day-d.

Follow the same procedure as outlined in Lesson I.

3. New words which the pupil can recognize independently from the phonic power acquired thus far: pat; pay, lay; dig.

IV. *Sight Reading:*

1. I am a little pig.
   I can see you.
   Do you see me?
   I can see the cat and the dog.
   I can eat roast beef.
   I am at home.

2. To market, to market, to *buy* a *fat* pig,
   Home again, home again, *jiggety jig.*
   To market, to market, to buy a fat hog,
   Home again, home again, jiggety *jog.*

3. Do you see the rain?
   I can not play on the *hay.*
   I shall play some other day.

Note.—In the sight-reading exercises, all new words which the pupil cannot recognize independently, have been printed in italic type.

Steps in lesson procedure:

1. Silent reading for mastery of thought.
2. Drawing by pupils with crayons, to illustrate the pictures they see in the story.
3. Oral discussion.
4. Expressive reading.

V. *Seat Work:*

1. Sentence-building from words—
   Give the pupils envelopes containing a sufficient number of cards with words written on them for sentence-building, for example, home, little, this, went, chick. Have the pupils arrange these in a sentence, for example, This little chick went home.

(NOTE.—The envelopes contain different sets of words, thus insuring individual effort.)

2. Sentence-building from letters—
   Have the pupils make the sentence in (1) above with print letter-cards. Have the pupils compare the script and the print forms.
3. Tracing, cutting, and colouring an outline pattern of an umbrella.

12 PRIMER

HUMPTY DUMPTY

Humpty Dumpty sat on the wall,
Humpty Dumpty had a great fall.
All the King's horses,
And all the King's men,
Couldn't pick Humpty Dumpty
up again.

Little Jack Horner sat in a corner,
Eating Christmas pie;
He put in his thumb
And pulled out a plum,
And said, " What a good boy am I."

I. *New Words:*

Humpty Dumpty, on, wall, great, fall, King's horses, Couldn't, pick, up.

Jack Horner, Sat, in, corner, Eating, Christmas, pie, his, thumb, pulled, out, plum, What, good, boy.

II. *Method:*

Use the Nursery Rhyme Method as outlined on previous page. (See page 12 of this Manual.)

III. *Phonics:*

1. Teach the following sounds, using these *known* words as *key* words.

Teach the large units first.

not - ot - n - o
men - en - m - e
up - up - u.

2. Teaching the sounds:

The following known words are written on the blackboard—*hen, not, grew, up, men, pig, All, not, wall, men, fall, up.*

Teacher: Find the name of something that has feathers.

Pupils whisper to the teacher the word, hen.

One pupil says to the class, Find the word, hen.

Teacher: Find a word that has the same ending as the word, hen.

Pupil says, men. *Hen* and *men* are erased from black-board.

Teacher: Find the word, up. The word is erased.

Teacher: Find the word, all. Find other words that have the same ending.

Pupils say the three words, all, fall, wall. Words are erased.

Other words treated similarly.

Ear Appeal:

Teacher says, m-en, t-en, h-en, p-en.

Pupils blend orally and say, men, ten, hen, pen.

Teacher: What sound is the same in these words?

Pupils: en.

Teacher: Divide men into two parts.

Pupil analyses thus: m -en.

Eye Appeal:

Teacher writes the word *men* on the black-board.

Teacher: Divide the word, men, into the two parts which you have just heard.

A pupil divides, using a vertical line, thus—*m|en.*

Teacher covers the letter *m* and asks, What does this part, *en,* say?

Pupil says, en, and underlines with yellow chalk.

Reverse and eliminate *m.*

Likewise eliminate the vowel *e* from the phonogram *en.*

The word *pig* is written on the black-board. Pupils are asked to divide it into two parts, thus—*p|ig.*

They give the power of the parts.

Teacher then writes the word *pen* under the word *men,* thus—*men*

pen.

Teacher: Mark the parts that are the same in the two words.

Teacher: What is the new word?

Treat the word, not, similarly, and introduce new words on the black-board, thus—

Ear Appeal:

Teacher says, n-ot, p-ot, c-ot, h-ot, d-ot.

Pupils say, not, pot, cot, etc.

Eye Appeal:

Teacher writes the word *not* on the black-board.

Pupil divides the word thus—*n|ot.*

Teacher places the word *pot* underneath the word *not,* and asks,

What is this word? Pupil marks off the *ot.*

Deal with *cot* and *dot* similarly, thus—*not*
pot
cot
dot.

Teacher: What part looks the same in these words?

Pupils point to the *ot.*

Teacher asks pupils to say the foregoing words as she points.

Pupils hear the *ot.*

NOTE.—Be sure to make the above silent (thought) blending.

Teacher asks a pupil to erase everything but the part that says *ot* in the list.

Teacher: People who have the same last name and different first names and live in the same house are said to belong to the same family. Shall we draw a house about this list? What is the name of the family? Pupils say, ot.

The perception card, not, should be cut into two parts—n, and ot, as in the previous lesson.

Seat Application:

The pupils build a house with laying-sticks and make the words with the two divisions which they have cut from the word slips, thus—n|ot, p|ot, c|ot, d|ot, and place them in the house where the "ot" family lives.

Treat the word, up, thus—

Ear Appeal:

Teacher whispers, cup, to a pupil, tells him to divide the word into two parts, thus—c-up, and to say it aloud. Other pupils say, cup.
Similarly with—pup. What sound is the same in these words?

Eye Appeal:

Teacher writes *up* on the black-board.
Pupil recognizes and pronounces it.
Teacher writes *cup* and *pup* underneath, thus—

up
c|up
p|up.

Pupils are asked to find the part that looks the same, to mark it, and tell what it says, then to give the family name, and, lastly, to read the list of words aloud. Similar seat application is suggested.

3. Additional new words which the pupil can recognize independently from the phonic power acquired thus far—mat; may; pot, cot, dot; cup, pup; pen.

IV. *Sight Reading:*

1. Do you see the horses?
   Do you see the men?
   The horses pulled the wheat to market.
   The men sat on the wheat.
   The horses pulled the flour all the way home again.
   Did the men grind the wheat into flour?

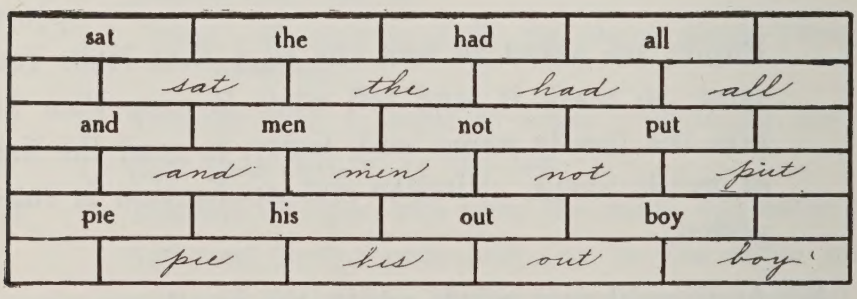
2. Do you see this little boy?
   Who is he?
   He has a pie.
   He went to a corner to eat it.

Steps in lesson procedure:

1. Silent reading for mastery of thought.
2. Drawing by pupils with crayons, to illustrate the pictures they see in the story.
3. Oral discussion.
4. Expressive reading.

V. *Seat Work:*

1. Build a wall or fence with sticks. Have the pupils use their letter-cards and build all the three-letter words found on page 12 of the Primer, in both script and print, thus:



2. Model in plasticine Humpty Dumpty on the wall, Jack Horner's pie, the King's horses.

3. Any of the former suggestions that the teacher may find suitable should be used in this lesson and also in the lessons which follow.

PRIMER 13

JACK AND JILL

Jack and Jill
Went up the hill
To get a pail of water;
Jack fell down
And broke his crown,
And
Jill
came
tumbling
after.

There were two robins
In an old tree top.
One was called Pip,
The other called Pop.

Fly away, Pip.
Fly away, Pop.
Come back, Pip.
Come back, Pop.

I. *New Words:*

Jill, hill, get, pail, of, water, fell, down, broke, crown, came, tumbling, after,

There, were, two, robins, an, old, tree, top, One, was, Pip, Pop, Fly, back.

II. *Method:*

Use the Nursery Rhyme Method, as in the two previous lessons.

III. *Phonics:*

1. Teach the following sounds, using these *known* words as *key* words.

Teach the large units first—

hill - ill - h - i
top - op - t
back - ack - b
get - et - g
came - ame
an - an.

2. Teaching the sounds—

Use the following *known* words for black-board work—pot, mat, hill, back, top, pail, hill, top, back, tumbling, get, an, came.

Ear Appeal:

In words rhyming with—hill. (See previous lesson.)

Eye Appeal:

Teacher writes the key word *hill* on the black-board and then builds on the black-board the family column, thus—*hill*
ill
ill
ill
ill.

Pupils read the words silently as the teacher joins a letter to the family name. Thus new words are formed for *visual* recognition.

Teacher then asks pupil to name the words, for example,

hill
mill
till
bill
pill.

The process is—

(*a*) Oral blend of the key word, hill, and familiar words ending in the phonogram, *ill.*

(*b*) The silent (thought) blend of rhyming words of the *ill* group.

(*c*) Instant recognition and pronunciation of words—mill, till, bill, pill.

NOTE.—*Oral* blending in *visual* recognition should be minimized from the beginning. The aim should be instant automatic word-recognition as a result of the silent (thought) blend. This is the foundation principle of real success in phonics.

Further application as suggested in previous lessons.

The phonogram, *op,* may be eliminated, using the *known* word, top, as *key* word, together with the new words,

mop
hop
pop.

The *key* words, back, get, came, an, are used to eliminate the phonograms, *ack, et, ame, an.*

3. (*a*) Addition to family groups, thus—

back	*get*	*came*	*an*
pack	pet	lame	pan
tack	let	dame	can
	met	tame	man
	net	game	tan.
		name	

(*b*) The phonograms, *at, ig, ot, ay,* and *en,* may be reviewed and increased, thus—

Teacher gives a word belonging to a previously-taught family, for example, cat.

Pupil says to which family the word belongs, thus—

Teacher says, cat.	Pupil says, at.
Teacher says, pig.	Pupil says, ig.
Teacher says, not.	Pupil says, ot.
Teacher says, say.	Pupil says, ay.
Teacher says, men.	Pupil says, en.

Addition to family groups, thus—

cat	*pig*	*not*	*say*	*men*
pat	dig	pot	may	ten
mat	big	cot	gay	pen
hat	gig	lot	hay	den.
bat		dot	bay	
		hot	play	
		got	lay	
			day	

(*c*) Further application of power—

(i) Teacher writes on black-board the word *came* and asks for sound of initial letter. Pupils are to find words in the Primer

beginning with this sound, make these words with the letter-cards, and be able to pronounce them.

(ii) Similar exercise with initial *p*.

IV. *Sight Reading:*

Jack Horner and Tom Thumb
went up the hill.
They went to get
some flour and *plums*
to make a Christmas pie.
On the way up
Tom fell down.
Jack: *Oh,* Tom! You fell down.
Tom: Help me, Jack! Help me!
Jack: I will *pull* you up, Tom.
See the king's horses
And the king's men, Tom!
King's men: We *want* some pie,
And the horses want a pail of water.
Jack: I will get the pie.
Tom: I will get the pail of water.

Steps in Lesson Procedure:

1. Silent reading for mastery of thought.
2. Drawing by pupils with crayons, to illustrate the pictures they see in the story.
3. Oral discussion.
4. Expressive reading.

V. *Seat Work:*

1. Pupils answer the following questions, using their print letter-cards and Primers:

   (*a*) *Where* did Jack and Jill go?
   (*b*) *Why* did they go?
   (*c*) What did Jack do?
   (*d*) What did Jill do?

14 PRIMER

THE WIND

Who has seen the wind?
Neither you nor I;
But when the leaves hang
trembling,
The wind is passing by.

Who has seen the wind?
Neither I nor you;
But when the trees bow down
their heads,
The wind is passing through.

I. *New Words:*

seen, wind, Neither, nor, But, when, leaves, hang, trembling, passing, by, trees, bow, their, heads, through.

II. *Method:*

1. Teach this as a Memory Gem (literature lesson). This work should be oral and should be taken some days in advance of the work which follows. (See Chapter XI.)

2. After the written form has been presented, use the method outlined in the lessons immediately preceding, to teach the visual symbols.

III. *Phonics:*

1. Teach the following sounds—

see	-ee	-s
by	-y	
bow	-ow	
and	-and	
but	-ut	
old	-old.	

2. The phonograms, *s, ee, y, ow, and, ut, old,* may be developed according to previous outlines.

3. New words which can be recognized independently from the phonic power acquired—

Key words are in italic—

see	*by*	*bow*	*and*	*but*	*old*
bee	my	cow	sand	cut	cold
		now	band	nut	told
		mow	land	hut	hold
		how	hand		sold
					bold
					gold.

IV. *Sight Reading:*

Bill: What did you say, Pat?
Pat: I am cold. Let *us* play a game.
Bill: Where shall *we* play?
Pat: Let us play on the hay in the mow.
Bill: Do cats and pigs eat hay?

Pat: *No,* neither cats nor pigs eat hay,
but horses and cows do.

Bill: See the horse *with* the two sacks on his back.
What is in the sacks?

Pat: There is flour in one and wheat in the other.

Steps in Lesson Procedure:

1. Silent reading for mastery of thought.
2. Drawing by pupils with crayons, to illustrate the pictures they see in the story.
3. Oral discussion.
4. Expressive reading.

PRIMER 15

HUSH A BYE

Hush a bye, baby,
On the tree top,
When the wind blows,
The cradle will rock.

When the bough breaks,
The cradle will fall,
Down tumbles baby,
Bough, cradle, and all.

I. *New Words:*

Hush, bye, baby, blows, cradle, rock, bough, breaks, tumbles.

II. *Method:*

Use Nursery Rhyme Method.

III. *Phonics:*

1. Teach the following sounds, using these *known* words as *key* words. Teach the large units first.

rock	-ock	-r
red	-ed	
did	-id	
fall	-all	-f.

2. The phonograms, *ock, r, ed, id, all, f,* may be developed according to previous outlines.

3. (*a*) New words which the pupil can recognize independently from the phonic power acquired—

Key words are in italic—

rock	*did*	*fall*	*red*
sock	rid	call	fed
mock	lid	tall	bed
lock	hid	ball	led.
cock	bid	hall	
dock			

(*b*) Telling the family name—

Teacher writes a word belonging to a previously-taught family on the black-board, and the pupil says to which family the word belongs, thus—

Teacher writes *cat.* Pupil says, The *at* family.
c is erased.

Teacher writes *get.* Pupil says, The *et* family.
g is erased.

Teacher writes *not.* Pupil says, The *ot* famiiy.
n is erased.

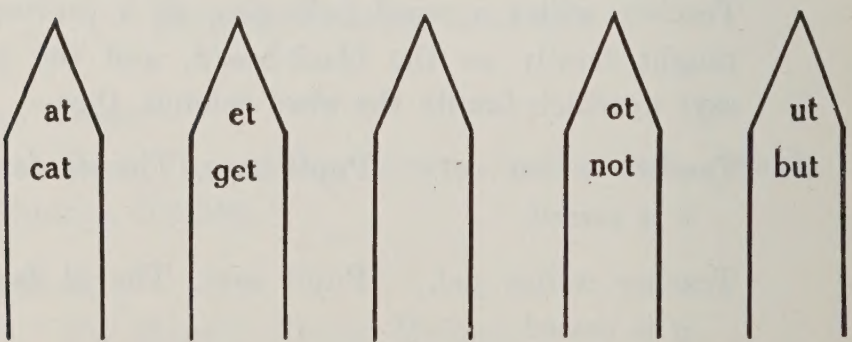
Teacher writes *but.* Pupil says, The *ut* family.
b is erased.

(*c*) Transition from learning family names by analysis of words, to recognition of family names by analogy and through the use of abstract phonic power.

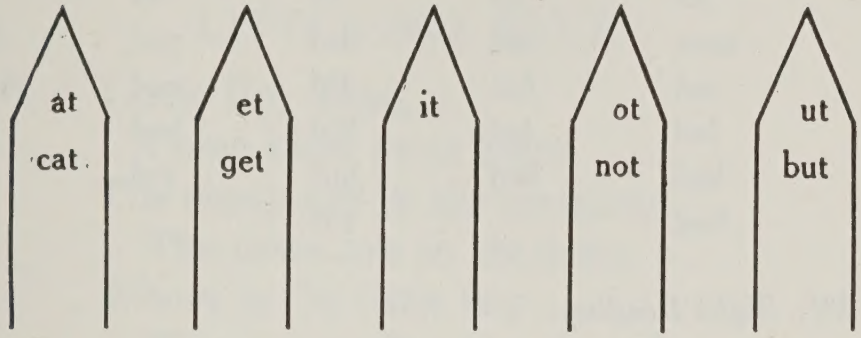
In the previous exercises all the larger units were developed from words, for example, ame from came. In the following exercises the phonograms, *at et, ot, ut, i,* and *t,* have been taught. The phonogram, *it,* has not been taught. But if this phonogram is presented as suggested below, the pupil will recognize it at sight by analogy with the larger known units and his power of phonic analysis and synthesis.

Black-board arrangement—

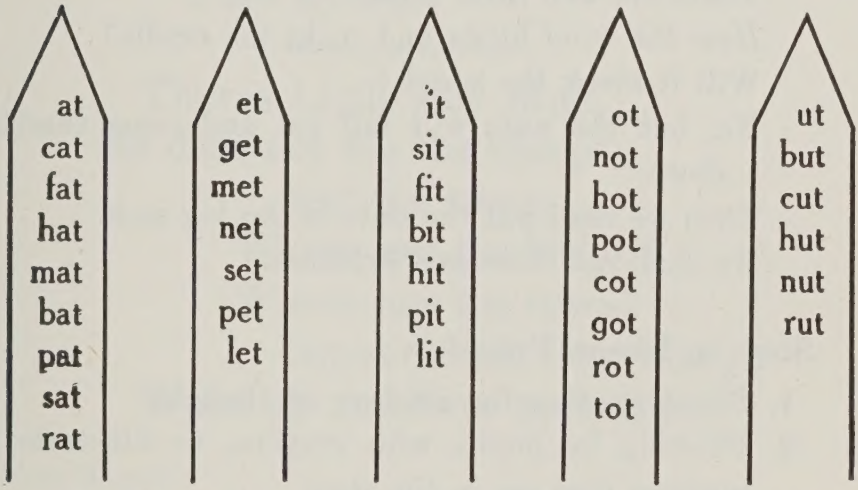
The first Figure shows black-board chart when known key words and known phonograms have been tabulated.



The second Figure shows black-board chart just after new phonogram, *it,* has been presented.



The third Figure shows black-board chart at close of lesson.



(*d*) New family names and additional words learned similarly.

(i) *ap* and *ip* (*op* and *up* are already known.)

ap	*ip*	*op*	*up*
lap	lip	hop	cup
nap	nip	pop	pup
rap	rip		
sap	sip		sup.
tap	tip	top	
map		mop	

(ii) *ad, od, ud* (*ed* and *id* are already known.)

ad	*ed*	*id*	*od*	*ud*
mad	red	did	pod	bud
sad	fed	lid	nod	mud.
lad	led	bid	hod	
bad	bed	hid	rod	
had		rid		

IV. *Sight Reading:*

See the cradle in the tree!
What is in it?
There are two little nuts.
How the wind blows and rocks the cradle!
Will it break the bough?
No, but the nuts will fall out and come tumbling down.
Then we shall put the nuts in the big sack.
We shall eat *them* at Christmas.

Steps in Lesson Procedure:

1. Silent reading for mastery of thought.
2. Drawing by pupils with crayons, to illustrate the pictures they see in the story.
3. Oral discussion.
4. Expressive reading.

V. *Seat Work:*

No further specific suggestions will be given. No lesson is complete, however, without some form of expression. It is left to the teacher to select suitable seat-work devices from those already given and from those suggested in Chapter VIII.

16 PRIMER

LITTLE BOY BLUE

Little Boy Blue,
Come blow your horn.
The sheep are in the meadow,
The cows are in the corn.
Where is the little boy
Who looks after the sheep?
He is under the haystack,
Fast asleep.

This is Little Boy Blue.
He does not see the sheep
and the cows.
Where are the sheep?
Where are the cows?
Come, Little Boy Blue,
Wake up and blow your horn.

I. *New Words:*

Blue, blow, your, horn, sheep, are, meadow, cows, corn, Where, looks, under, haystack, Fast, asleep; does, wake.

II. *Method:*

Stanza 1. Use the Nursery Rhyme Method.

Stanza 2.

1. Teach the words, does, wake, as sight words quite apart from the story. (See Chapters II and III.)

2. Silent reading.
3. Drawing by pupils with crayons, to illustrate the pictures they see in the story.
4. Oral discussion.
5. Expressive reading.

III. *Phonics:*

1. Teach the following sounds, using these *known* words as *key* words.

   Teach the large units first—

wake	-ake	-w
sheep	-sh	
found	-ound	
would	-ould	
fast	-ast.	

2. Teaching the sounds:

   (*a*) The phonograms, *ake, ast, ound,* may be eliminated as suggested in previous lessons. Application in word-recognition is given in the words—cake, lake, make, take, sake, rake; last, past, cast, mast; sound, pound, mound, hound, bound.

   (*b*) The initial phonogram, *w.*

   Ear Appeal:

   Oral analysis and synthesis by the pupils.
   Teacher says, w -ake, w -ind, etc. Pupils synthesize.
   Reverse. Teacher says, wet. Pupils say, w -et.
   Teacher says, will. Pupils say, w -ill.
   Teacher says, wee. Pupils say, w -ee.

Eye Appeal:

Teacher writes the following known words on the black-board, thus—

wake
wind
will
wee.

Teacher: What is the first sound in these words? Pupils give answer. (The sound of *w* is a shortened, tightened *oo*.)

Teacher: Mark off the letter which represents this sound.

Application in phonic word-recognition is given in the new words—wet, wall, way.

(*c*) The initial position of *sh* is obtained from the word, sheep. It is developed, as above, in ear and eye-training exercises. The phonic power acquired is used in the recognition of the new words—shut, shop, ship, shot, shed, shod, shame, shock, shake.

(*d*) The *ould* group.

Ear Appeal:

Oral analysis and synthesis of the words, would, could, should.

Eye Appeal:

Teacher writes on the black-board the following words, thus—

would
could
should.

Pupils mark like parts, separate each with a vertical line, and recognize the new words—could, should.

Seat Application:

(*a*) Pupils build a house with laying-sticks. (See page 81 of this Manual.) Use cut up slips of paper on which are written the words, *would, could, should,* one group for each pupil.

(*b*) An extension of this exercise may be made by having the pupils make the family name three times, and then prefix the initial letters (*w, c, sh,*) with print letter-cards.

3. New family names and additional words learned: (See page 92 of this Manual.)

(*a*) *ag, eg, og, ug* (*ig* is already known.)

ag	*eg*	*ig*	*og*	*ug*
bag	beg	big	bog	bug
nag	leg	dig	dog	dug
rag	peg	fig	fog	hug
tag		rig	hog	mug
wag		wig	log	pug
stag				rug
				tug
				plug.

(*b*) *end* (*and* is already known.)

and	*end*
band	bend
hand	lend
land	mend
sand	send.

IV. *Sight Reading:*

1. Stanza 2, Primer, page 16, furnishes an ideal exercise in sight reading. It should be so treated.

2. Make a thorough review of the words learned thus far, giving special prominence to those learned in the phonic exercises. Each teacher will be able to supply those sentences that are best suited to the needs and conditions of her own class.

PRIMER 17

THE HORN

Once upon a time there was a horn.

It lived in a toy shop.

One day it said, "I will go and play with Little Boy Blue."

It went out of the shop and down the road. It met a drum.

"Good morning," said the drum.

"Where are you going?"

"I am going to play with Little Boy Blue. Will you come too?" said the horn.

"Yes, I will," said the drum.

So the horn and the drum went to find Little Boy Blue.

I. *New Words:*

1. shop, met.
2. Once, upon, time, lived, toy, with, road, drum, morning, going, too, Yes, So, find, Soon, gun.

NOTE.—In this and succeeding lessons the new words are divided into two groups:

(*a*) The first group contains those words which the pupil can recognize independently.

(*b*) The second group contains those words which must be taught as sight words.

II. *Method:*

1. Drill on the words of group (1) above.
2. Teach the words of group (2) as sight words.
3. Silent reading. Make this lesson a real exercise in thought interpretation.
4. Drawing by pupils with crayons, to illustrate the pictures they see in the story.
5. Oral discussion.
6. Expressive reading.

III. *Phonics:*

1. Teach the following sounds, using these *known* words as *key* words.

gun -un
wheat -eat -ea -wh
grind -ind -gr
chick -ick -ch
soon -oon -oo.

2. (*a*) New words which the pupil can recognize independently—

Key Word Phonogram

gun	-un	with	b, f, n, r, s, sh
wheat	-eat	with	h, m, n, s
wheat	-wh	with	en and ip
wheat	-ea	with	p, s, t
grind	-ind	with	f, b, h, m, r, w
grind	-gr	with	and, ay, and ip
chick	-ick	with	s, l, p, t, w
chick	-ch	with	at, ap, ip, op, ill, eat
soon	-oon	with	m, n

soon	-oo	with	t, m, c, and in the words—loop, root, hoop, soot, coop, shoot, boot, cool, pool, school, food, roof, room, hoof, poor, etc.

(*b*) New family names—

(i) *in* and *on* (*an, en, un,* are already known.)

an	en	*in*	*on*	un
man	men	pin		bun
pan	den	tin		sun
ran	hen	win		fun
tan	pen	spin		nun
plan	ten	grin		run
	when	fin		spun.

(ii) *am*	*em*	*im*	*om*	*um*
ham	hem	him	Tom	hum
ram	stem	dim		sum
Sam		rim		chum
tam		Tim		plum.

(iii) *eck* and *uck* (*ack, ick, ock,* are already known.)

-ack	with	t, b, l, p, r, J, s, h, wh
-eck	with	n, d, p, ch, sp
-ick	with	s, l, p, t, w, D, ch
-ock	with	l, d, r, s, sh
-uck	with	d, l.

(*c*) Blended consonants—

Pupils have learned the power of the single consonants—s, t, p, l, etc., from key words. Pupils should use abstract phonic power to build synthetically—st, sp, and pl, in words.

st	*sp*	*pl*
stop	spoon	plan
still	spin	plot
stem	spun	pluck
step	speck	plant
stick	spot	plum
stuck	spill	plump.
stack	spake	
steep	spit	
steam	spilt	
stand	sped	
stoop	spool	
steel	spend	
stool	speed	

Teacher writes the word *stop* on the black-board. Pupils blend silently and whisper the word to the teacher.

With those who do not recognize the word, the following procedure may be taken:

Teacher builds word synthetically, beginning at the left. She writes *st,* pauses, then writes *op.* There should be no separation of the phonograms. Pupils blend silently and tell the word to the teacher. Those who still fail should blend orally. In all cases words should be pronounced as wholes.

Soon they met a gun. "Where are you going?" said the gun. "To play with Little Boy Blue," said the horn and the drum. "Will you come too?"

"Yes, I will," said the gun.

So the horn, and the drum, and the gun went to find Little Boy Blue. Boy Blue was under the haystack, fast asleep.

"Who will wake him?" said the horn.

"I will," said the drum.

"I will," said the gun.

"No, I will," said the horn; and it blew so loudly that up jumped Little Boy Blue.

And the horn and the drum and the gun played with him all day.

I. *New Words:*

1. him.
2. No, blew, loudly, that, jumped.

II. *Method:*

Follow the plan outlined under this heading on page 100 of this Manual.

III. *Phonics:*

1. Teach the following sounds, using these *known* words as *key* words:

jump -ump -j
toy -oy
road -oa.

2. (*a*) New words which the pupil can recognize independently—

Key Word Phonogram

jump	-ump	with	l, p, b, d, h, st, pl
jump	-j	with	am, et, ay, ig, og, ug
	J	with	ack, im, ill
toy	-oy	with	b, j, R.
road	-oa	as in:	

toad	coal	soap	toast
load	oats	roar	coast
coat	oar	soar	boast
boat	roam	loaf	roast
goat		loan	moan
loam		foam	groan.

(b) Blended consonants—*sl, tr, sn*—(See page 102 of this Manual.)

sl with ip, op, ap, at, ot, it, ed, id, am, im

tr with y, ee, ay, ot, im, ip, ap, od, ick, uck, ack, ust, eat, umpet

sn with ap, ip, uff, iff, ake.

(*c*) New family names—

(i) *ell* (*all* and *ill* are known.)

all with b, c, f, h, t, w, st

ell with b, f, s, t, w, N, sp

ill with f, h, m, s, w, B, st, sp, ch.

(ii) *est, ist, ost, ust* (*ast* is known.)

ast with f, c, l, m, p

est with b, r, p, w

ist with f, l, m

ost with c, l

ust with d, m, r, g, tr.

IV. *Sight Reading:*

1. Dick: Good-morning, Dan!
Will you come to the lake?
It is a good day *for* a swim.
The water will not *be* cold to-day.

Dan: May I go to the lake, Mother?

Mother: Yes, you may go.

Dick: Did you see Tim and Don go by?

Dan: Yes, they went by at ten o'clock.
Will you help me pack my lunch?
What shall I take?

Dick: I *have* bread and meat, buns and jam, and pie.

Dan: I wish we could get some fish.
We could bake them on the sand.

Dick: It is a shame, Dan,
not to take your dog and gun.
We could shoot at the rats
that live in the old shack
near the lake.

Dan: I will! That will be fun.
The shot is in the bag in the shed.

Dick: Come on, Dan. I am going now.

2. I see the moon,
And the moon *sees* me;
God *bless* the moon,
And God bless me.

PRIMER 19

LITTLE BO-PEEP

Little Bo-Peep
Has lost her sheep,
And cannot tell
Where to find them.
Leave them alone,
And they will come
home,
And bring their tails
Behind them.

This little girl is Bo-Peep.
Do you see her sheep?
Where are the sheep?
The sheep are lost.
Little Bo-Peep cannot
find them.
What will little Bo-Peep do?

I. *New Words:*

1. lost, tell;
2. Bo-Peep, her, them, Leave, alone, bring, tails, Behind, girl.

II. *Method:*

Stanza 1. Use Nursery Rhyme Method.

Stanza 2.

1. Teach the word, girl, as a sight word.

2. Use Stanza 2 as an exercise in sight reading.

NOTE.—No further suggestions will be given as to method of conducting lessons in sight reading. In this and succeeding lessons follow the plan already outlined.

III. *Phonics:*

1. Teach the following sounds, using these *known* words as *key* words—

market	-ark -ar -k
corn	-or
her	-er
girl	-ir
	-ur.

2. (*a*) The phonograms, *ark, ar, k,* and *or,* may be taught according to previous outlines.

(*b*) The phonograms, *er* and *ir,* should be taught together.

(*c*) New family, *ur,* should be learned in conjunction with *er* and *ir.*

3. New words which the pupil can recognize independently—

(*a*)		*ark*	*ar*	*ar*	*k*
		bark	car	lard	ask
		dark	tar	hard	mask
		hark	star	card	desk
		lark	harp	arm	dusk
		mark	sharp	farm	silk
		park	barn	smart	kiss.
		spark	darn	garden	
(*b*)	*or*	born	pork	port	short
		horn	fork	sport	fort.
		morn	cork	storm	
		torn	for	shorn	

(*c*)	*er*	fern	under	primer	reader
		term	butter	taller	farmer
		jerk	better	caller	smarter
		perch	dinner	winter	darker
		herd	sister	summer	harder
		after		chapter	shorter.
	ir	sir	bird	shirt	firm
		fir	first	skirt	whirl.
		stir	dirt	chirp	
	ur	fur	furl	surf	spurn
		cur	hurl	turf	burst.
		purr	turn	hurt	
		curl	burn	churn	

Present (*a*) as a unit, (*b*) as a unit, and (*c*) as a unit.

(*d*) *ame, ake, ow, ump*

ame with s, d, f, g, l, n, t, sh
ake with l, m, r, t, w, b, c, sp, sn, sh
ow with c, b, h, m, r, pl, and in owl, howl, flower, shower
ump with b, d, h, l, p, st, pl.

(*e*) Blended consonants—*cr, cl, fl*

cr with op, am, ib, ack, ust, ock, own
cl with ap, ip, od, ad, ick, uck, ock, ump, amp, ear, own
fl with at, ed, ap, op, ag, it, ip, ash, esh, ush, ock, ake, and in flicker, flutter.

IV. *Sight Reading:*

Father: Who wants a street-car *ride?*
Jean: I do!
Robert: I do!
Flora: I do!
All: We do! We do, *Daddy!*
Norman: Who will pay for us?
Who has the tickets?
Flora: Where shall we go?
Let us go to the park, Daddy.
Jean: Which car shall we take?
Robert: See, the car is *coming.*
Here it is.
Norman: May I stop the car, Daddy?
Will the car stop for me?
Flora: Oh! It is an *open* car.
I *love* open cars, *don't* you?
Father: Come on. *Hurry* up. Jump in.

20 PRIMER

OUR FLAG

This is our flag.
It is the Union Jack.
The flag is red, white, and blue.
The red says, " Be brave!"
The white says, " Be pure!"
The blue says, " Be true!"
Our soldiers fought
for this flag in the Great War.

I. *New Words:*

1. flag, for.
2. our, Union, white, says, Be, brave, pure, true, soldiers, fought, War.

II. *Method:*

1. Drill on the known words found on this page, giving special emphasis to the words, flag, for.
2. Teach words of group (2) above, as sight words.
3. Use lesson as an exercise in sight reading.

III. *Phonics:*

1. Teach the following sounds, using these *known* words as *key* words—

brave	-ave
pure	-ure
white	-ite.

2. (*a*) New words which the pupil can recognize independently—

ave with p, c, w, g, s, sh, gr
ure with c
ite with b, m, sp.

(*b*) New family names—
ead, eak, eal, eam, ean, eap, ear

ead with b, l, r, pl
eak with b, l, p, w, sp, cr, sn
eal with h, m, p, s, st
eam with b, st
ean with b, l, m, cl
eap with h, l, r, ch
ear with d, f, h, n, r, t, sh, sp, cl.

(*c*) Blended consonants—*br, bl, sc, scr*

br with an, ag, ow, ick, ake, ed, oom
bl with ot, ack, ock, ast, ame, end
sc with um, an
scr with ap, eam, een, eech, ipt.

IV. *Sight Reading:*

Jean: Here we are at the park!
Norman: Daddy! Let us go to the pond.
Flora: Oh, yes! We wish to see the little ducks and the fish.
Robert: Let us run. I can get there first.
Father: One, two, *three,* go! Now, don't fall in.
Robert: I told you I could win.
Man: *Ice*-cream; Ice-cream! Pop-corn!
Flora: May we have some, Daddy? Do get us some.
All: *Please* do. Please do, Daddy.
Flora: I love ice-cream.
Father: The sun is going down now. We must go home.
Here is the car. Come on. Hurry up. Jump in.

PRIMER 21

FIVE LITTLE BIRDS

We are little birds.
One, two, three, four, five.
We are five little birds.
Five little birds can fly.
Five little birds can sing.

One little bird sings,
"How do you do?"
And one little bird sings,
"I like you."

And one little bird sings,
"A crust, if you please."
And one little bird sings,
"I like cheese."
And one little bird sings,
"South we must fly."
So one, two, three, four, five
Little birds sang,
"Good-bye, good-bye."

I. *New Words:*

1. We, birds, bird, How, crust, if, please, must.
2. three, four, five, sing, sings, like, cheese, south, sang.

II. *Phonics:*

1. Teach the following sounds, using these *known* words as *key* words—

sang	-ang
sing	-ing
south	-ou -th (breath)
that	-th (voice).

2. New family names—

(*a*)	*ang*	*eng*	*ing*		*ong*	*ung*
	sang		sing	sling	song	hung
	bang		wing	swing	long	lung

hang	king	cling	gong	rung
rang	ring	fling	strong	stung
clang	string			clung
slang				strung.

(*b*) Words having phonogram, *ou*—

out, our, sour, scour, flour, scout, stout, spout, shout, about, sprout, trout, loud, count, house, mouse, cloud, proud, aloud, ground.

(*c*) Words having phonogram, *th* (breath)—

path, lath, moth, cloth, bath, thin, thumb, thick, south, mouth, fifth.

Words having phonogram, *th* (voice)—

that, this, they, them, then, with, bathe, smooth.

(*d*) The words, length, strength, may now be recognized independently and placed with words of 2 (*a*) above.

(*e*) New family names—

ank		*ink*		*onk*	*unk*
sank	thank	sink	link	donkey	sunk
bank	plank	wink	brink		trunk
tank	crank	mink	think		drunk.
blank	drank	pink	drink		
blanket	Frank	rink			
	spank				

(*f*) Blended consonants—*sm, br, gl*

sm with ell, elt, ut, art, ock, ack

br with ing, ag, ink, ake, eed, ood, oom, im, own

gl with ad, ee, oom, eam, um.

III. *Sight Reading:*

OVER IN THE MEADOW

Over in the meadow
In the sand, in the sun,
Lived an old mother-toad
And her little *toadie* one.
"Wink," said the mother;
"I wink," said the one.
So she winked and she blinked,
In the sand, in the sun.

Over in the meadow,
Where the stream runs blue,
Lived an old mother-fish
And her little fishes two.
"Swim," said the mother;
"We swim," said the two;
So they swam and they leaped,
Where the stream runs blue.

Over in the meadow,
In a *hole* in a tree,
Lived a mother blue-bird
And her little blue-birds three,
"Sing," said the mother,
"We sing," said the three;
So they sang and were glad,
In the hole in the tree.

—*Olive A. Wadsworth*

One, two, three, four little ducks,
and two little chickens.

One little chicken peeps,
"How do you do?"

And one little duck quacks,
"I'll chase you!"

Another little duck quacks,
"Hear me talk!"

Another little duck quacks,
"See me walk!"

Another little duck quacks,
"Watch me swim!"

And one little chicken peeps,
"Don't go in!"

I. *New Words:*

1. ducks, chickens, chicken, peeps, Another, Hear, swim
2. quacks, chase, talk, walk, Watch.

II. *Phonics:*

1. Teach the following sounds, using these *known* words as *key* words—

quacks -qu (sound is shortened, tightened koo).
other -other.

2. (*a*) Words developed from *qu* and *other*—
qu, with een, ick, eer, it, ite, and in quiet
other, in mother, brother, smother, another.

(*b*) New family names—

eet	as in	beet, feet, meet, street, sheet, fleet, greet
eed	as in	deed, feed, heed, need, reed, weed, speed, breed, greed
eek	as in	week, meek, seek, creek
eel	as in	heel, feel, peel
eep	as in	deep, peep, weep, steep, sleep, creep
eem	as in	seem
eer	as in	deer, beer, steer, queer, cheer
een	as in	green, screen, queen.

(*c*) Emphasize the visual representation of the long vowel sounds in the following groups—

(i) he, me, we, be, she, the
(ii) no, so, go, ho, Oh, O.

(*d*) Blended consonants—*dr, str, sk*

dr	as in	drum, dray, drug, drake, drink, druggist
str	as in	strut, strap, strip, strand, struck, street, stronger, strength, stringing
sk	as in	skirt, sky.

III. *Sight Reading:*

Two men met by the way.
One was lame; one was blind.
"I wish I could walk," said one.

"I wish I could see," said the other.
"I cannot see the way to go," said the blind man.
"I can see the way," said the lame man; "but I cannot walk."
"Get on my back," said the blind man;
"I will be legs for you;
you will be *eyes* for me."
So *both* went on their way.

PRIMER 23

See the people running!
Why are they running?
They are shouting, too.
What are they shouting?
Oh, hear the bells ringing!
What is the matter?
Why, don't you know? It is a fire!
Look! There it is, down there!
Here comes the fire engine.
How fast the horses go!
Let us go, too.

I. *New Words:*

1. running, Why, shouting, Oh, bells, ringing, matter, don't, Here, comes, Let, us
2. people, know, fire, Look, engine.

II. *Phonics:*

1. Teach the following sounds, using these *known* words as *key* words—

know	-ow	kn-
look	-ook.	

2. (*a*) Words having phonogram, *ow*—

row, low, crow, slow, blow, grow, show, flow, snow, throw, window, own, sown, grown, shown, thrown, bowl, lower, elbow, pillow, follow, hollow, shadow.

(*b*) Words having phonogram, *kn*—

knee, kneel, knelt, knit, knot, knob, knock, knocking, knapsack.

(*c*) Words having phonogram, *ook*—

book, cook, hook, took, nook, brook, crook, shook.

(*d*) Phonogram, *ood*, related to phonogram, *ook*—

hood, wood, stood, good, woodpecker.

(*e*) Words having the same vowel sound as *oo* in look—

put, pull, full, puss, bush, push, foot, wool.

(*f*) Phonogram, *ild*, related to phonogram, *old*—

old	cold	*ild*
older	colder	child
oldest	coldest	wild
folder	scold	mild
holder	goldfish	milder.

(*g*) Blended consonants—*pr, fr, gr, sw*

pr	with	im, op, od, oud, int, ank, ay, each
fr	with	ee, ill, et, ost, ock, eak, ame
gr	with	in, ip, and, eed, oan, eet, owl, ave, ist
sw	with	im, am, eet, ing, ung, ift, eep, ept.

III. *Sight Reading:*

First Boy: Look, boys! Look up there!
Do you see the *sign* in the window?
Second Boy: Lost! What is lost?
Let us go and see.
Third Boy: Read what it says, Dick.
You can read the best.
Fourth Boy: I *can't* read it all.
It is a dog that is lost.
It is Jack *Snow's* dog.
Third Boy: I know that dog. Don't you?
He is a small white dog
with a black spot on his head.
First Boy: *Isn't* that too bad?
Second Boy: We will see if we can find it.
Come on, boys.

24 PRIMER

WHO AM I?

You may hear me call,
but no one has ever seen me.
I fly kites for boys.
I play with the leaves.
I scatter the seeds of plants.
I rock the bird in her nest.
I move clouds across the sky.
I toss ships on the sea.
I am now hot, now cold.
I am now strong, now weak.
Who am I?

I. *New Words:*

1. may, call, kites, boys, scatter, seeds, plants, nest, clouds, sky, ships, sea, now, cold, hot, strong, weak.

2. ever, move, across, toss

II. *Phonics:*

1. Teach the following sound, using this *known* word as *key* word—

toss -oss.

2. (*a*) New family names—

(i) *ass, ess, iss, uss*

ass with l, m, p, gr, cl, br, gl
ess with B, l, m, dr, bl, ch, str, and in kindness, fondness, endless, needless, sleepless
iss with k, m, h, bl
oss with t, l, b, m, cr, fl, gl
uss with f and m.

(ii) *aff, iff, off, uff*

aff with ch, st
iff with t, st, sn, cl, sk
off with d, sc
uff with m, h, p, st, sn, fl, gr.

(*b*) Words ending in *le*—

apple	candle	pebble	cripple	puddle
ankle	handle	steeple	tinkle	bundle
maple	mantle	people	trickle	purple
sample	marble	thimble	sprinkle	uncle
crackle	paddle	dimple	pickle	grumble
cattle	startle	fiddle	shingle	stumble
battle	needle	little	bottle	cuddle.
rattle	kettle	ripple		

III. *Sight Reading:*

"I am *stronger* than you are," said the wind to the sun.
"What can you do?" asked the sun.
"I can make that man take off his cloak.
Can you do that?"
"Let us try," said the sun.
The wind blew and blew and blew.
But the man *drew* his cloak *closer* about him.
"Now I will try," said the sun.
"It is getting hot," said the man;
and he let his cloak fall off.

—*Adapted from Æsop*

THE HORSE AND THE GOOSE

This is a horse and this is a goose.
The horse looks at the goose.
The goose looks at the horse.
The goose speaks to the horse.
This is what she says:

"I am better than you.
I can walk on the ground like you.
I can fly in the air like a bird.
I can swim in the water like a fish.
I am as good as a horse.
I am as good as a bird.
I am as good as a fish."

I. *New Words:*

1. horse, goose, speaks, better, than, ground, fish.
2. air, as.

II. *Phonics:*

1. Teach the following sounds, using these *known* words as *key* words—

water	wa-
walk	-alk
pail	-ai.

2. (*a*) New words which the pupil can recognize independently—

(i) Words having phonogram, *wa*—
water, wash, was, wall, want, wand, watch, walnut.

(ii) Words having phonogram, *alk*—
walk, talk, chalk.

(iii) Words having phonogram *ai*—
pail, sail, fail, hail, mail, rail, tail, wail, snail, trail, paid, maid, laid, raid, braid, claim, pain, gain, lain, main, rain, stain, chain, drain, grain, strain, plain, Spain, train, brain, bait, air, fair, hair, pair, chair, stair, sailing, mailing, raining.

(*b*) Long vowel sounds, with final E, as in *known* words, *came, here, time, home, pure*—

(i) Long vowel sound A, with final E—
came, same, fame, lame, name, shame, flame, cape, shape, grape, pare, glare,

Kate, rate, cake, bake, lake, make, rake, take, wake, lane, pane, scrape, stare, snare, late, skate, stake, shake, spake, snake, flake, brake, drake, mane, cane, plane, share, spare, hate, plate, made, fade, shade, spade, blade, tale, male, stale, care, flare, scare, mate, grate.

(ii) Long vowel sound E, with final E—
here, these, cashmere.

(iii) Long vowel sound I, with final E—
bite, dine, pine, slide, wide, fife, mite, fine, wine, hide, glide, life, spite, line, spine, ride, stride, knife, shine, mine, brine, tide, wife, strife, kite, tripe, pie, tie, lie, die, while, stile, mire, wire, chime, mile, wipe, quire, strike, slime, pile, fire, spire, like, dime, smile, hire, tire, spike, time.

(iv) Long vowel sound O, with final E—
cone, coke, choke, hole, home, core, snore, close, tone, poke, smoke, mole, mope, sore, nose, hose, bone, joke, spoke, pole, rope, tore, rose, those, stone, broke, stroke, stole, store, pose, note, hope, more, wore, toe, hoe, foe, shore.

(v) Long vowel sound U, with final E—
pure, tube, cute, cure, mule, blue, tune, cube, duke.

NOTE.—Where long lists of words occur, it is not advisable to use every word.

III. *Sight Reading:*

1. Once I saw a little bird
Come hop, hop, hop.
So I said, "Little bird,
Will you stop, stop, stop?"

I was going to the window
To say "How do you do?"
But he shook his little tail,
And far away he flew.

26 PRIMER

This is what the horse says
to the goose:
"It is true!—
You can walk on the ground.
You can fly in the air.
You can swim in the water.
But—
You cannot walk as well as a
horse.
You cannot fly as well as a bird.
You cannot swim as well as a
fish.
I cannot fly in the air.
I cannot swim in the water.
But—
I can walk well upon the ground.
And I would rather do one thing
well than be a goose in more
ways than one!"

I. *New Words:*

cannot, well, rather, more, ways, thing.

II. *Phonics:*

1. Words in which *s* has the sound of *z*—

(*a*) Words ending in *s*—

is	pies	dies	grows	boys	bees
his	ties	flies	snows	girls	trees
has	tries	skies	blows	dolls	clouds
as	cries	spies	throws	toys	teaches
was	lies	toes	things	birds	dresses.

(*b*) Words ending in *se*—

these	chose	tease	praise
those	close	please	because
rose	prose	wise	pause
hose	nose	use	cheese
pose	ease	raise	choose.

2. (*a*) Words in which final E does not lengthen the vowel sound—

have, live, give, are, were, there, done, none, gone, move, prove.

(*b*) Words containing the phonogram, *ove,* as in *known* word, love—

dove, above, glove, shove.

III. *Sight Reading:*

1. The wind blows east,
The wind blows west;
The blue eggs in the robin's nest
Will soon have wings and beak and breast,
And flutter and fly away.

—*Longfellow*

PRIMER 27

THE LITTLE PLANT

In the heart of a seed,
Buried deep, so deep,
A dear little plant
Lay fast asleep.

"Wake!" said the sunshine,
"And creep to the light."
"Wake!" said the voice
Of the raindrops bright.

The little plant heard,
And it rose to see
What the wonderful world
Outside might be.

I. *New Words:*

1. seed, deep, dear, lay, sunshine, creep, raindrops, Outside.
2. heart, Buried, light, voice, bright, heard, rose, wonderful, world, might.

II. *Phonics:*

1. Teach the following sounds, using these *known* words as *key* words—

voice	-oi	-ce	v-
light	-ight		
world	wor-		

2. (*a*) Words having phonogram, *oi*—

coin, boil, coil, spoil, broil, broiling, moist, hoist, ointment.

(*b*) Words having phonogram, *v*—

van, vat, vest, vast, vine, vase, vote, veal, vain, verse, cave, pave, shave, stove, drove, hive, strive, drive.

(*c*) Words having phonogram, *ce*—

ace in lace, face, place, race, space, grace.
ice in ice, mice, rice, spice, twice, slice, price.
ance in dance, prance, lance, chance, distance.
ence in fence, pence, hence, whence, absence, presence.
ince in since, mince, prince, quince.

Other words ending in *ce*—

sauce, ounce, flounce, peace, bounce, pounce, voice, fleece, choice.

(*d*) Words having the soft sound of *c* in initial position—

cent, city, circus, circle, cinders, Cinderella.

(*e*) Words having phonogram, *ight*—

light	bright	lighter	starlight
tight	fright	tighter	lightning.
sight	flight	fighter	
might	slight	brighter	
right	delight	sunlight	
night	daylight	moonlight	

(*f*) Words having phonogram, *wor*—

world, word, work, worst, worth, worry, worm.

III. *Sight Reading:*

HALF-PAST EIGHT

Said little Ted, "When I'm a man—
It's *very* long to wait—
But then I'm going to buy a clock
Without a *half*-past *eight.*

"I'd have such good times right along
From breakfast until late,
If our big clock went on and on
And skipped that half-past eight.

"But almost *every* morning now
I hear Mamma or Kate
Call, 'Ted! it's nearly time for school,
Make *haste,* it's half-past eight!'

"And in the evening it's the same,
Or *worse.* I know I hate
To have papa say, 'Bedtime, Ted,
Look there—it's half-past eight!'

"Now, when I get to school to-day,
First thing I'll take my slate,
And make a *picture* of a clock
That has no half-past eight!"

—*Anon*

MY LITTLE GARDEN

I have a little garden,
And every summer day
I dig it well, and rake it well,
And pull the weeds away.

I have a little garden,
And every summer night
I water all the pretty flowers,
And watch them with delight.

. . . .

In my little garden
I have a little walk;
I take my sisters by the hand,
And there we go and talk.

Busy bees come humming by,
To gather honey sweet;
And singing birds look in to see
What they can get to eat.

. . . .

I. *New Words:*

1. have, garden, summer, dig, rake, pull, weeds, night, flowers, delight, take, sisters, bees, humming, gather, sweet, singing.

2. every, pretty, Busy, honey.

II. *Phonics:*

1. Teach the following sounds, using these *known* words as *key* words—

wonderful	-ful
every	-y.

2. (*a*) Words having phonogram, *ful*—

cupful	playful	spoonful	beautiful
joyful	hopeful	glassful	spiteful
careful	pailful	cheerful	plentiful
painful	handful	shameful	powerful.

(*b*) Words ending in *y* (short)—

party	dusty	many	curly	carry	forty
daily	any	merry	very	holly	chimney
every	happy	cherry	jolly	thirty	berry
sorry	bunny	lucky	twenty	cranky	jelly
candy	empty	dainty	sleepy	fairy	rainy
dairy	plenty	pretty	dirty	milky	fifty
Henny	Penny	Ducky	Lucky	Hickory	Dickory

(*c*) Words containing *z*—

size	gaze	buzz	breeze
prize	haze	buzzing	freeze
doze	blaze	whiz	sneeze
froze	graze	whizzing	wheeze
zig-zag			squeeze.

(*d*) Words containing *g* (soft)—

gem, gentle, germ, George, magic, angel, margin, danger, manger, stranger, ginger.

(*e*) Words ending in *ge*—

age	change	hinge	edge	bridge
cage	range	fringe	ledge	judge
large	strange	plunge	hedge	badge
dodge	porridge	lounge	wedge	huge.

(*f*) Words containing *x*—

box	wax	six	foxes
fox	tax	sixty	boxes
vex	lax	sixteen	vexes.

III. *Sight Reading:*

Margaret loves her pretty doves.
See! They fly down to her.
They light on her head
and on her arms and *shoulders.*
They are all around her.
Margaret has some corn and oats
for her doves.
Listen! "Coo-coo! Coo-coo!
How do you do?" say the doves.
"Come, pretty doves! Come.
Here is some corn for you.
Dear little Cream White, come to me.
Yes, Glisten, Fan Tail, and Tumbler, you may come too."
"Coo-coo! Coo-coo!" they say.
"We thank you."

"This stocking is full," said
Santa Claus—
"As full as it can be."
A mouse sat licking his little paws,
Not far from the Christmas tree.

He saw and heard old
Santa Claus,
Then he ran across the floor
And said, "Just let my try,
because
I'm sure I can put in more."

Old Santa Claus laughed and
shook his head,
"You cannot do it, I know;"
But mousie gnawed and gnawed
and gnawed,
And put a hole in the toe.

THE CHILD AND THE STAR

Bright little star,
Shining afar,
Tell me, I pray,
What means Christmas Day?

Christmas, my child,
  Is a song from above,
The sweet, happy song
  Of God's great love.

I. *New Words:*

1. stocking, full, mouse, licking, from, Just, let, try, because, I'm, shook, mousie, head, hole, toe, Bright, star, Shining, afar, happy, God's, love, pray, means, child, song, above, sweet.
2. Santa Claus, paws, saw, floor, sure, laughed, gnawed.

II. *Phonics:*

Teach the following sounds, using these *known* words as *key* words—

Santa Claus	-au
saw	-aw
laugh	-gh
gnaw	gn-

(*a*) Words having phonograms, *au* and *aw*—

au in cause, pause, because, Maud, Paul

aw in paw, raw, awl, shawl, straw, flaw, claw, draw, claws, paws, draws, lawn, yawn, yawning, awning, drawl, drawls.

(*b*) Words ending in the phonogram, *gh,* having the sound of *f*—

laugh, rough, tough, enough, cough, trough.

(*c*) Words containing the phonogram, *ph,* having the sound of *f*—

telephone, alphabet, Philip, elephant, camphor, telegraph.

III. *Sight Reading:*

1. THE BROKEN DOLL

All the bells were ringing,
All the birds were singing,
When Molly sat down crying
For her broken doll.

O, you silly Moll!
Sobbing and sighing
For a broken doll,
When all the bells are ringing,
And all the birds are singing.

—*Christina Rossetti*

2. DEAR LITTLE DOLLY BABY

This is the dolly that I love best;
This is the way that she likes to rest,
Here in my arms in her white gown dressed,
Dear little dolly baby.

Hush-a-bye! Hush-a-bye!
Dear little dolly, rock-a-bye!
Hush-a-bye! Hush-a-bye!
Sweet little dolly baby.

Singing so softly, I lay her here;
Speak very gently; she'll wake, I fear!
I must be working, but I'll be near,
Dear little dolly baby!

—*Harriet L. Grove*

From "Holiday Songs," by Emilie Poulsson

NOTE.—For method see page 88 of this Manual, also Chapter XI.

PRIMER 31

THE UMBRELLA

The rain is raining all around,
It falls on field and tree,
It rains on the umbrellas here
And on the ships at sea.

It is raining all around.
Who has an umbrella?

"I have," said the lark;
And he flew under a leaf.

"I have," said the spider;
And he crept under a stone.

"I have," said the bee;
And he went into a flower bell.

"I don't want one," said the goose;
And she ran out into the rain.

I. *New Words:*

1. raining, around, falls, umbrellas, here, lark, leaf, spider, crept, stone, bee, into, flower, bell.
2. field, flew.

II. *Phonics:*

1. Teach the following sounds, using these *known* words as *key* words—

field -ie
flew -ew
they -ey.

2. (*a*) Words having phonogram, *ie*—

field	pier	grief
shield	fierce	chief
piece		brief
niece		thief.

(*b*) Words having phonogram, *ew*—

new	mew	stew
few	pew	knew
	dew	newspaper.

(*c*) Words having phonogram, *ey*—

they, grey, obey.

(*d*) New phonogram, *ei*, related to *ey*—

reindeer	sleigh	eight	weight
rein	skein	eighteen	neigh
vein	weigh	eighty	neighbour.

III. *Sight Reading:*

1. THE RAINBOW

Boats sail on the rivers,
And ships sail on the seas,
But clouds that sail across the skies
Are prettier than these.

There are bridges on the rivers,
As pretty as you please;
But the bow that bridges heaven,
And overtops the trees,
And builds a roof from earth to sky,
Is prettier far than these.

—*Christina Rossetti*

2. THE SANDMAN

When I climb into bed at night,
I shut my eyes up very tight,
And listen for the Sandman.

They say I mustn't take one peek,
They say I mustn't ever speak,
If I would catch the Sandman.

But then I always go to sleep,
Before I hear him come creep—creep,
I've never seen the Sandman.

—*Rose Brooks*

NOTE.—For method see page 88 of this Manual, also Chapter XI.

GENERAL SUGGESTIONS

Pp. 33-34. The story furnishes suitable material for various forms of self-expression.
Mediums—plasticine, crayola, charcoal, to be used in picturing parts of the lesson.

Pp. 35-36. See Chapter IX—Dramatization.
Encourage variety in choice of parts. In dramatizing, the teacher should be the guide, but she should render herself unnecessary as soon as possible, and allow the play to be managed by the pupils.

P. 37. The pupils may make in plasticine the "snug little house" and its characteristic qualities.

Pp. 40-41. The pupils may draw pictures that will tell parts of the story. They may colour outline pictures prepared by the teacher.

P. 46. The *Little Rose-Bush.*
A beautiful poem for memorization. See page 88 of this Manual.

Pp. 47-48. The story furnishes opportunity for expression in modelling, drawing, and free-cutting.

Pp. 49-53. Words having the phonogram *ng,* in which *g* is sounded in each of the syllables:

hungry	angry	stronger	strongest
younger	youngest	finger	language
longer	longest	hunger	jingle.

P. 54. Recall *Twinkle, Twinkle, Little Star; Star Light, Star Bright;* and *Lady Moon,* by Lord Houghton.

Pp. 55-58. Words in Primer ending in *ed,* having final *t* value:

huffed	puffed	asked	washed
coaxed	passed	looked	walked
laughed	jumped	rapped	hopped
barked	scratched	kicked	talked.

The *Three Little Pigs* is an English folk tale, in which weak domestic animals overcome the cunning of wild enemies. Note the device of pleasing repetition.

Pp. 63-64. Words in Primer ending in *ed,* having final *d* value:

growled	stayed	pulled	called
lived	played	gnawed	pleased
opened	filled	killed	dived
crowed	climbed	brayed	mewed
learned	scared	begged	praised
	tied	cried	smiled.

Pp. 68-69. Words ending in *mb, b* silent:

crumb	lamb	thumb
limb	climb	dumb.
comb		

Pp. 70-72. Words having the phonogram *aught*:

caught	taught
daughter	naughty.

This "cumulative" tale is of a type especially good for the weaker readers. Self-

expression in modelling and in free-cutting of—the boy, the old woman, the old man, the cow, the dog, etc.
Tell the English folk tale—*Johnny Cake.*

Pp. 79-80. Tell other stories in which small creatures outwitted larger animals, as *"How Did He Do It?" The Tar Baby* of the Uncle Remus narratives, and the Norse Tale—*Three Billy Goats Gruff.*

Pp. 82-83. Words having the phonogram, *ought*:

thought bought brought.

Pp. 85-86. Words having the phonogram *wr*:

wrote	write	wrist	wrong
wren	wreck	wrap	wreath.

Pp. 88-90. Teach *The Firefly Song,* and the *Rainbow* and *Moon* poems.

CHAPTER VII

PHONIC DRILL

An accomplished reader apprehends new words as wholes or by syllables, without a conscious recognition of the individual letter sounds. It is only when the spelling is exceptional that the functions of individual letters are considered. That the pupils may early acquire the requisite promptness and certainty in apprehending new words, systematic daily drill is necessary. For this purpose the teacher will find it useful to build up

a phonic chart each year with her class. A cream or white window-blind mounted on a Hartshorn roller will best serve the purpose, though manilla paper will do. Materials required will be paper for the chart, strips of paper for letter-cards, and a brush and India ink for marking the chart. A letter-card when made would appear thus: m. This card may be placed before or after the phonogram so that the letter appears as part of the word, thus: mat, see m. There should be a card for each important consonant sound, whether represented by one letter or by more, s, sh, sl, etc. The chart should be built as the sounds are taught and the work proceeds, and will serve as a record of phonic work and as a device for drill. It should be arranged in six columns and have at the foot a list of consonant sounds written down as soon as they are taught. The following illustrations will show the appearance of the chart at three different stages —when just begun (Primer, page 12), when more advanced (Primer, page 14), and when still more advanced (Primer, page 18). The vowels at the head of the first five columns are to represent short sounds. The sixth column should be a record of the other vowel sounds taught. Do not ask for short vowel sounds at the top until they have been taught.

The chart, if used for rapid drill daily before the phonic lesson begins, will be found to be of great assistance. This drill should be based largely on (*a*) recognizing phonograms at sight—*ag, at, an, ap,* etc.; (*b*) silent blending with these the known consonant sounds to form words—bag, sat, plan, trap, etc. (see page 85 of this Manual); and (*c*) sounding consonants and blending them—m, n, s, sn, sm, etc. (see page 102 of this Manual).

Chart just begun—(Primer, page 12)

a	e		o	u
		ig		ay
at			ot	
	en			
				up

p, c, l, d, n, m

Chart more advanced—(Primer, page 14)

a	e	i	o	u	
		ig			ay
at	et		ot	ut	ee
an	en				y
			op	up	ow
		ill			
ack					
and					

p, c, l, d, n, m, h, t, b, g, s

Chart still more advanced—(Primer, page 18)

a	e	i	o	u	
ag	eg	ig	og	ug	ay
at	et		ot	ut	ee
an	en	in	on	un	y
ap		ip	op	up	ow
all	ell	ill			ea
ack	eck	ick	ock	uck	oo
and	end				oy
ad	ed	id	od	ud	oa
ast	est	ist	ost	ust	
am	em	im	om	um	
				ump	

p, c, l, d, n, m, h, t, b, g, s, r, f, w, sh, wh, gr, ch, st, pl, sp, j, sl, tr, sn.

The order may be varied and the list extended at will.

A new chart should be begun and built up with every new class. The chart loses its usefulness unless it is a living thing, growing with the knowledge of phonics by the class.

Instead of the chart, the teacher may write out on the black-board the different "word families," thus—(See Phonics, Chapter VI.)

am	*at*	*ap*	
dam	bat	cap	
ham	cat	gap	
jam	fat	lap	
ram	hat	map	etc.
Sam	mat	nap	
tam	Pat	rap	
	sat	sap	
		tap.	

As many of these families are placed on the board as possible. These word lists may be used for oral class drills, but it will also be found profitable to use them as a substitute for desk work, the weaker pupils especially being sent to the black-board to spell all the words phonically.

These word lists are left on the board for daily drill until thoroughly mastered, when other and more difficult lists are substituted, until all the phonograms and consonants have been drilled upon in all possible combinations. If black-board space is not available, excellent results can be obtained by writing the lists in large characters on large sheets of paper. It will be found convenient to fasten these sheets to a roller over which they may be thrown when they have been read.

For other drill devices, see Chapter VIII.

CHAPTER VIII

DEVICES FOR PRIMARY READING

PURPOSE

It is well to remind the teacher that a device is useful, not so much to keep the pupil occupied, as to keep him *profitably* occupied. Those given here have had a practical trial in the class-room, but the teacher should select and use them with discretion. They are intended to be merely suggestive. The most effective devices are those developed by a thoughtful teacher from her own experience. Many of the devices require adaptation to meet the conditions of the school or the interest felt by the pupils in some special occurrence. Before adopting any device, the teacher should consider whether it could not be made more useful by adaptation and whether the plan of the device could be given a local or more personal application. It is not intended, of course, that the teacher should try to use all those given here. To sustain interest, both class work and seat work must be varied, and this makes a wide choice desirable. Further valuable help can be obtained from a good primary periodical.

CLASS WORK DEVICES

1. Have cards measuring at least four inches by eight inches. On these, words or word groups may be written in clear, large characters with a crayon or a brush. These cards may be used in many ways. One good device is to arrange them on the chalk tray below the black-board so as to form a sentence. For example: A boy can jump. Then drop successively over the word, boy, the cards bear-

ing the words, girl, dog, cat, etc.; and over the word, jump, the cards bearing the words, run, hop, skip, etc. Have these sentences read. A pupil may take the teachers' place in arranging the cards to form new sentences. Increase the length and complexity of the sentences according to the ability of the pupils.

2. Occasionally, when discussing some story which has been told or read to the pupils or something they have done, such as preparing their garden, attending the fair, etc., vary the oral questioning and answering by writing questions on the black-board which the pupils are expected to answer in complete statements. Only known words or word groups or easy phonetic words should be used.

3. Exercises such as those following will help the pupils to read with suitable emphasis:

(*a*) Write elliptical sentences on the black-board, such as, *Tom's dog is . . . Tom is a . . . boy.* The pupils supply suitable words to complete the sentence. One will read: Tom's dog is cross. Others describe him as big, black, etc. Each pupil naturally emphasizes his own idea.

(*b*) Tell a story leading up to the expression of some strong feeling. Write sentences expressing the emotion, and have these read. For example, a story is told of a little girl who touched a hot iron. The teacher then remarks, "This is what Mary said: 'O, Mother, I have burned my hand.'" Similarly, other sentences may be developed, such as: I am so glad to see you. I want another loaf, Billy. Run and catch the baker. Be quick or he will get away. It is important that the sentences should be short and simply worded, that the thought may be grasped quickly.

(*c*) Sentences expressing contrasted ideas may be used:

(i) My apple is sweet.
Your apple is sour.

(ii) The butcher sells meat.
The baker sells bread.

(*d*) Write a suitable sentence on the black-board, such as: *The boys went to the fair on Tuesday.* Have several readings, placing the emphasis successively on each word or word group. For example, a pupil is asked to read so as to make clear that it was not the *girls* that went, or that they did not go *from* the fair, or that they went to the *fair* and not to the *picnic,* etc. Pupils trained thus soon grasp the meaning of emphasis, and this makes effective criticism of their oral reading much simpler.

4. Have two lists of words written on the black-board, one of names of animals, the other of words expressing what animals do:

sheep	*bark*
cows	*bleat*
dogs	*swim*
fish	*moo*
etc.	etc.

One pupil points to *sheep,* another to *bleat.* Two other pupils succeed them, and so on.

5. Pupils may play store. The store-keeper has a stock of toys, articles collected in the school-room, etc. Others come to buy with cards on which the names of the toys are written. They present the cards, naming the articles they wish to buy.

6. Cards displaying the names of objects, colours, pupils, or action words, are shown at the front of the room. A pupil touches an object, performs an action, etc. Selected pupils compete to be the first to hold up the right card. The winner then succeeds the first pupil. This game may be varied by having the first pupil touch the card and the others find the right object.

7. When a number of action words, such as hop, skip, run, etc., have been taught, but the names of some objects in the class-room have yet to be learned, they may be taught as follows: The teacher writes the sentence: *Run to the chair,* (*table, etc.*). The last word, *chair,* is written within or below a simple drawing of a chair. It will soon be found that the drawing can be omitted.

8. Encourage the pupils to "surprise" the class by showing new words they have learned at home. They may point out the new words in books, write them on the board, or show the objects or pictures, and have the teacher write the words. Many words may be quickly learned in this way.

9. "Fruit Basket" Game—

Each pupil on the circle gets a slip of paper bearing one or more words. The teacher holds a slip bearing all the words. One pupil stands in the centre with no slip. The teacher calls words contained on two or more slips, for example, run, and desk. The pupils holding the slips with these words must change places, while the pupil in the centre tries to seize one of the vacant places. The pupil who loses his place surrenders his slip and goes to the centre. The pupil who fails to respond promptly through not knowing the word drops out of the circle for a few turns, and then comes back for another chance.

10. Pupils enjoy acting as the teacher, in testing the class on word-recognition, reading of parts of familiar rhymes, etc. A favourite method is for the "teacher" to point to the word and call on a pupil to use it in a story.

11. Cut-up sentences may be distributed among several pupils, each receiving a word or word group. The pupils who hold the slips are sent in turn to stand side by side before the class and display their cards. The other pupils watch the sentence being built up and strive to be the first ready to read it aloud. A variation of this device is to hand out the sections of the sentence, in any order, to pupils standing in a row before the class. The teacher then reads the story aloud or writes it on the black-board, and selected pupils try to arrange the pupils in the right order to present the sentence.

12. For variety, the teacher may substitute a drawing of an object for its name, in a sentence written for reading from the black-board.

13. The teacher may draw a fish-pond on the black-board. In this she writes the words to be used in the drill. These represent fish which the pupils "catch" by naming the words. These are then erased or scored out. Resourceful teachers devise many varied applications of the plan of this device adapted to the locality or to special occasions. For example, in the fall the words represent fruit or leaves to be picked from a tree, pumpkins to be loaded into or taken from a wagon, apples to be packed into a box, dishes to be set upon a table, etc.

When a fire has occurred, draw a picture of a burning building and a street leading to it. The pupils run to the fire by reading words written on the way thither, or

save people or articles in danger by reading and erasing the names written over the house.

The country fair suggests many available things, a merry-go-round (drawn on the black-board with words written in for passengers), ice-cream cones, a man selling balloons (the words for drill are written on the balloons), etc.

14. Draw a picture of a railway-track with stations. Write words on the stations. A pupil acts as conductor and calls the stations.

15. Draw a picture of several mail boxes.

(*a*) Write the words for drill on the boxes. The "postman" names the "owners" of the boxes.

(*b*) Have a supply of cards with the same words as those appearing on the mail boxes written or printed on them. The postman delivers these "letters" at the right boxes.

16. Place the word cards in a circle on the floor, a word for each pupil. The pupils march round the circle naming the words. Call this the "merry-go-round."

17. Write a list of words for drill on the black-board, or better, place large cards bearing the words on the black-board shelf.

(*a*) Duplicate cards may be distributed about the room for the pupils to collect and match with those on the shelf, or,

(*b*) Two or more sets of cards are given to selected pupils, who compete in matching the cards. The other pupils act as referees.

18. In the early stages, much word drill is necessary. Purely formal word drills may be avoided, by using the

words in sentences which the pupils read naturally because associated with appropriate action. A pupil reads the sentence, I can bow, silently steps before the class and says, "I can bow." He then bows. The teacher writes on the black-board, *I have a book.* The pupil reads this silently, gets a book, and holding it up before the class, says, "I have a book." The pupil silently reads the sentence, *Can you bow?* He responds by saying, "Yes, I can bow," and then performs the action, or he may address another pupil, as, "Can you bow, Jim?" Jim responds, "Yes, I can bow," and performs the action.

Similarly, the pupil reads silently, *Where is the door?* and naming the pupil addressed, he asks him the question. This pupil responds by walking to the door, and pointing to it or touching it, replies, "This is the door." Many varied applications can be made of this device.

DEVICES FOR PHONIC DRILL

1. The teacher should become proficient in the use of two pointers. With one she points to a consonant, with the other to a phonogram, dwelling on them only long enough for the pupils to grasp them. The pupils then give the word. As a diversion, two pupils may each use a pointer. The time when the pointer rests on the letters is gradually shortened.

2. A circle may be drawn on the black-board, with the consonants of which the pupils know the sounds written on the circumference, and a phonogram at the centre. The teacher points to the letter on the circumference, and the pupil sounds it and holds the sound until the teacher points to the phonogram at the centre, when the word is completed. To vary the presentation,

the teacher may draw other figures, such as a star, a fan, a base-ball diamond, a race-track, a circus ring, a ring for a game of marbles, etc. The resourceful teacher is prompt to adapt some idea associated with the immediate interests of the pupils.

3. As the sounds are being taught, a good device for helping the pupils to remember them is to keep the letters representing the new sounds on a chart or in a corner of the black-board, with the word from which the sound was developed written beside it, thus, *c cat, r run, f fast,* etc. The letters *c, r, f,* etc., both in the words and separately, should be written with coloured chalk, the remainder of each word being in the usual colour.

4. In word-building from phonograms, have a "house" drawn on the chart or black-board on which is written a phonogram, as *ar.* This is called the name of the family, the members of the family—bar, car, far, jar, etc., may appear in the "garden" beside the house.

5. The teacher may write on the black-board a suitable list of consonants with a phonogram, thus:

$$\left.\begin{matrix} b \\ c \\ f \end{matrix}\right\} at$$

etc.

A pupil gives the phonic sound in a word, pronounces it, and illustrates the meaning, thus: b - at, bat, I have a base-ball bat, etc.

A useful but more difficult variation is to write merely the phonogram on the board. The pupil must then think of a consonant that will combine with the phonogram to form a word.

6. Cards are prepared, some bearing a phonogram, others single letters. The writing must be large and clear, so as to be easily read from the rear of the class. These cards are distributed among the pupils. A selected pupil comes to the front and displays his card. Other pupils, who have cards bearing letters or phonograms which will complete a word, come forward successively. When a complete word is correctly exhibited, a selected pupil gives the sounds in the word, pronounces it, and illustrates the meaning with a statement.

7. These cards can also be used in a variety of ways.

(*a*) Distribute the cards through the class. Each pupil takes the name of the sound of the letter or phonogram he finds on his card and answers to it. The teacher calls on different sounds, and the pupils whose sound names are called come forward one at a time and show their cards. The other pupils watch, in order to correct errors.

(*b*) The teacher may have a duplicate set of cards, or, after the pupils have learned their sound names, she may collect those held by the pupils. She then exposes the cards, one at a time, and the pupils named on the cards rise, show their cards, and give the sound. Good results have been secured from such exercises.

SEAT WORK DEVICES

The successful primary teacher is aware that the seat work is quite as important as the class work, and that the two should be closely related, so that the seat work will effectively employ the pupil's time in extending and perfecting what has been taught in class. It is just as

important, too, that the desk work should be attractive. The most profitable exercises give the pupil something to think about or create.

To permit a normal muscular and nervous development, it is imperative that the amount of writing done by primary classes should be restricted as much as possible. Fine, close work should be avoided. The minimum letters on the pupil's word or sentence-building cards should be at least one fourth of an inch in height and the capitals at least half an inch.

It is obvious that, to satisfy these conditions, a somewhat large and varied supply of objective material is essential. Most or all of this can be improvised or obtained locally by the teacher, but when the means are available, much excellent material may be had from any school-supply house. Each pupil should have several small boxes, bags, or envelopes made of stout paper, to enable the material used to be conveniently kept and distributed with a minimum of time and in good order. The making of these envelopes from strong manilla paper makes an excellent exercise in Manual Training.

A searching but sympathetic supervision of the desk work is essential to secure good results. The teacher should give constant attention to neatness in writing and the arrangement of material on the desks. Some distinctive reward may be given. Pupils may be directed to examine a particularly good exercise, its special merit being stated first by the teacher or developed by questioning and comparison.

Always bearing in mind that the general aim of desk work is not merely to keep the pupil employed, but to continue his instruction and training, the teacher should

frequently question the pupils about their exercises, to ensure their understanding clearly what they are doing.

NOTE.—A mimeograph, a simple copying-pad, or a set of rubber type will save much labour in preparing material for a large primary class in a graded school. For other devices the teacher is referred to *Steps in the Phonic System,* The Copp, Clark Company, Limited; *The Phonic Manual,* and especially, Miss Graham's *Primary Work,* published by The Macmillan Company of Canada, Limited.

1. Heavy manilla paper or cardboard cut into squares may have letters in script on one side and in print on the other. Each pupil should have several of each letter. A new word may be written on the black-board and built up one or more times by the pupil with his cards. He may even make short sentences illustrating the use of new words. Later, when he has made some progress in phonics, he may arrange his letters to form a series of words of one family. For example, the teacher writes *bat* on the board. The pupils then build *bat, cat, fat,* etc. Pupils may compete to see who will find the most words. For such exercises in word discovery, it is desirable that the pupils should be supplied with additional cards with the phonograms to be used.

2. In the earliest stage, it will be found useful to supply small cards with the words or word groups in script on one side and in print on the other, or, if printed cards are not obtainable, in script on both sides. A word or word group newly taught in class is written on the black-board, and the pupil selects all the words like that on the black-board, arranging the cards in a column on his desk.

With these word-cards the pupil may also reproduce short sentences written by the teacher on the black-board,

or he may arrange his cards to form original sentences. In this case, it is best for the teacher to write on the black-board the name of the object about which these sentences are to be made.

3. When a sentence has been read in class, it may be left on the black-board or a copy of it may be placed before the pupil. Other copies may be cut up by the teacher, and, with the separate words or word groups, the pupil re-forms the sentence.

4. Pictures of objects may be cut from old magazines or papers and pasted on cardboard. Printed letters or words may be cut out also, and the name of the picture pasted on the other side of the card. The pupils may do all this work themselves. But in any case they will find great pleasure in looking at the pictures and names and arranging them. If the pupil has such "picture word-cards" as, fish, frog, hen, duck, dog, fox, and lion, he may draw a pond, a big wood, and a farm-yard on his slate (or he may let a part of his desk represent each of these places), and may arrange his "animals" in their proper "homes." He may be guided by the pictures at first, but later by the names on the card. When he is in doubt, he may "check" his work from the picture. This game or some modification of it is very popular.

5. Words written on slips of paper or on the black-board may be traced with shoe-pegs or short splints on the desk. If diamond dyes are used to colour some of the pegs, interest is increased. If kindergarten sticks are available, these are better than the pegs. Such material, when not in use, should be kept by the teacher.

6. When the teacher has taught such a word as, make, let her write *make,* and follow it with a picture

of a ladder, chair, etc., drawn wholly with straight lines. Never mind the crudeness of it. The pupils may then, with splints arranged as are the strokes in the teacher's picture, do what is asked.

7. Names of objects in the school-room are pinned to the objects themselves, and the pupils (if the class is small) may be allowed to go quietly about the room looking at the names. Then envelopes containing several copies of each name are given to them, to match with the names on the objects.

After some days of the work indicated in the preceding section, the names may be taken off the objects, and the pupils may be asked to replace them.

8. The pupils like to copy or make sign-boards. The teacher may draw a sign-board with the words "Keep off the grass," "Keep out," or "Railway Crossing—Danger," etc. The pupils will delight in drawing the sign-boards and in writing or printing in the words.

9. Give each pupil some plasticine, which may be obtained from any school-supply house. Three pounds is enough for a class of twenty-five. With this the pupils may outline letters or words written very large on sheets of paper. Later, they may form the letters without the copy.

10. Scrap-books are of great use to the teacher, especially if they are kept in loose-leaf form. If a lesson adapted to a special season, such as Christmas or Thanksgiving, has been a success, the teacher should preserve it. If she uses stout manilla paper (12 inches by 18 inches), she may make a suitable drawing and write the lesson beneath, or she may ask an older pupil to write or print the lesson. The teacher may then make a suitable book-

cover to keep the lessons in. Soon a large number of lessons will be accumulated, and if the teacher numbers and indexes the lessons, she will have a great deal of valuable material at her command. These lessons may be used for seat or class reading by the pupils.

11. The pupils may, by their art work, paper cutting, or clay modelling, illustrate stories told or read to them. *Jack and Jill, Old Mother Hubbard,* and *Humpty Dumpty,* are very suitable for this purpose. If the pupil writes his own title for his drawing, aided in writing, but not in choice of title, by the teacher, he will learn to read it.

12. Questions may be written by the teacher on the black-board. These may be of such a kind that the change of one or two words will give the answer. Words needed for the answers, not already in the questions, may be written in a column on the black-board. The pupil reads the question silently and writes the answer on the black-board or paper. For instance, the questions may be:

Can you make a box? Did you ever see a fox? Is your name Willie?, etc. The words written on the black-board will be: *I, never, saw, my, is, not,* etc. The answers written will be: *I can make a box. I never saw a fox. My name is not Willie. My name is Tom.*

13. Corn, sunflower seeds, or water-melon seeds are often useful for seat exercises in illustrating. The pupils make outlines of pictures with these materials.

14. Have a supply of supplementary reading matter—picture-books, primers, pages from teachers' journals, etc., on the desk. Let the pupils have these at the proper times to read or look over as seat work.

15. When the pupils' phonic knowledge is sufficient, draw pictures of objects, the names of which include only

known sounds, on the black-board, and have the pupils build the words with their letter-cards. Even the unskilled teacher can draw a flag, a broom, a drum, etc. Crude drawings made before them interest the pupils more than the more perfect pictures they see in a book.

16. Write sight words on the black-board. Have the pupils draw the objects named by these words and place the card bearing the correct words beside the pictures.

17. Cut small coloured pictures from periodicals, catalogues, etc. Paste the pictures on sheets of paper of suitable size. (If paper for this and other suggested exercises is not provided by the Board, the teacher may procure, with the help of the pupils, a supply of thick wrapping-paper which may serve as a tolerable substitute.) Pictures of children, animals, toys, or games, are most suitable. On each sheet write a simple story suggested by the picture. Do not make the stories difficult. Number the sheets, so that each pupil may have them all in turn.

For example, under the picture of a kitten this story may appear:

I am Fred's kitty.
Fred has a dog.
He plays ball with Fred.
I do not like the dog.
He is a big dog.
He barks at me, etc.

The best of these picture stories may be preserved and used for a long time. Supplementary reading of this character is very valuable, because it is better adapted to the pupil's ability and knowledge than most of the readers available.

18. Write each pupil's name in large script on a card. Give each his own to lay on his desk before him. Have him make his name with his letter-cards. Later, let him do this from memory. Occasionally, collect the cards and have the pupils re-distribute them.

19. Select a word group represented in the pupil's collection of cards, such as, I see, etc. Have the pupils place their cards to form sentences beginning with the words given.

20. A lesson on the modifying effect of the final "e" may be preceded or followed by the following exercise:

The teacher writes a list of suitable words on the black-board, such as *at, hop,* etc. The pupil builds these words with his letter-cards, and beside them the same words with the "e" added. When completed, his work is arranged thus:

at	*ate*
hop	*hope*
win	*wine*
not	*note*
can	*cane*

etc.

21. Write a well-known nursery rhyme on a sheet of paper. Cut this up into separate words or word groups. The pupils may re-compose the nursery rhyme, or they may make up original statements, which they should have the privilege of showing and reading afterwards.

22. A pupil recites a favourite nursery rhyme. He then builds up the story or the lines he likes best, with his letter-cards. Sometimes the nursery rhyme is written on the black-board. A desk exercise of this kind is suit-

able after a lesson in word-recognition by the Nursery Rhyme Method.

23. Groups of words or easy sentences suggesting a picture, not too difficult, may be written on the black-board, and the pupils try to illustrate them by suitable drawings with pencil or crayon. For example, *A little box, A blue ball, The black cat sits on the red box,* etc.

Crayons add greatly to the possibilities. This work may be happily varied by permitting the pupils to make "cut-out" pictures instead of sketches.

24. Some of the devices used by the teacher in class work may be adapted for seat work. For example, the pupils may draw a train of cars and write words in place as passengers; they may draw a fence and a row of "birds" (words) sitting on the fence, etc. A little thought will reveal the possibility of many such adaptations. For instance, the pupils may represent the new letters or words as children sliding down hill, birds in a tree, people in houses, soldiers at tent doors or on the march in twos or fours, etc.

25. Set up a row of toys or different objects and have the pupil find the whole words, naming them in his box, or later, build the names with his letter-cards.

26. Write or build with letter-cards the names of all the birds you can think of, all the animals, all the toys, etc.

27. The teacher writes a word on the black-board, and the pupils write or build with letter-cards all the words they can make, employing only the letters in the word. A similar exercise may be assigned, by writing a number of letters, say *m, a, r, t, o,* on the black-board. The pupils

write all the words they can construct, using only these letters. If the letters are selected with due regard to the progress of the pupils, the best results will follow. An exercise of this kind, if not employed too often, is popular.

28. Have the pupils write or compose with letter-cards all the words rhyming with a given word, lark, for example.

29. Have the pupils write all the words on a given page, paragraph, etc., in which a given phonogram appears, for example, am.

CHAPTER IX

DRAMATIZATION: PURPOSE, METHODS

The value of the play instinct in the development of the pupil is being more and more recognized in the schoolroom, and wherever an appeal can be made to this instinct, teacher and pupil alike find their tasks made lighter, more pleasant, and more profitable. The child's world is largely a world of make-believe; the people and things he impersonates in the course of a day's play would fill a volume. In dramatization this love of make-believe can be made educational as well as recreative. Especially is this so in the teaching of reading. If the characters in the reading lesson can be made as real to the pupil's imagination as the characters in his play, dull, lifeless reading will be impossible. How, then, shall we make these characters real to him? By letting him impersonate them in the dramatization of the story. Many of the lessons in the Primer are excellent for dramatization.

CLASSIFICATION OF LESSONS FOR DRAMATIZATION

Monologue: For example, pages 24, 38, 39, 54. A pupil impersonates the characters which speak in these lessons.

Dialogue: For example, pages 30, 45, 46, 47. Each pupil, impersonating the characters, speaks in turn.

Drama: For example, pages 17, 35, 55, 65.

Pantomime: For example, page 81 should be played in pantomime without words; page 82 should include both pantomime and speech.

SCENERY AND CHARACTERS

The real drama requires scenery, several characters, and action. It may or may not be in the words of the book. The improvised scenery may be nothing more than the ordinary school furniture; the pupil's imagination supplies all deficiencies. To him the teacher's desk is, for the time being, a real fairy palace; an ordinary chair is transformed into a king's throne. The choosing of the requisite scenery calls for judgment and ingenuity on the part of the pupils, and is no mean part of the fun. For a good example of this kind of play, read Browning's *Development.*

At first some of the less timid pupils may be chosen to take part, and gradually even the most bashful should be brought in. Allow the pupils to choose who shall take the characters. It is often surprising how wise and true to life their selections are—a quiet little fellow for the mouse, a big noisy boy for the lion, etc. Have the pupils choose also what shall represent the objects needed. When all is ready, let the teacher efface herself as much as possible, so

that the pupils may be thrown on their own resources, may expect no help, and may be perfectly free to speak and act in accordance with the characters they assume.

TIME FOR DRAMATIZATION

Dramatization may be employed either before or after the reading of the lesson. For the purpose of obtaining expressive reading, it had better come first. When the pupil comes to the actual reading of the lesson, then the scenes in it will be vividly before him, the feeling and thought will be familiar, and, above all, interesting; and he will be able to read as if giving an actual experience. When dramatization precedes the reading, it would be well, except in the case of Nursery Rhymes, to tell the story in words other than those of the book, that the pupils may be encouraged to express it in their own language occasionally. This will prevent reading by rote, when the time for reading the lesson arrives. The teacher should tell the story to the class as dramatically as possible, question them on it, have certain pupils reproduce parts of the story, then all of it, and lastly, have it dramatized.

Where dramatization follows the reading lesson, the same steps should be taken, with the exception of the first. Instead of telling the story to the pupils, the teacher has the pupils read the story for themselves, silently and then orally.

LESSONS IN DRAMATIZATION

The teacher will note the difference between dramatic reading, in which the dialogue is carried on in the words of the book, and a free dramatic representation in which the pupils, having clearly conceived the scenery, the

incidents of the story, the characters and their relation to one another, act the parts freely as they understand them, and express themselves in their own language. The second is a preparation for the first.

The lessons first selected for dramatization should be very simple, having few characters, little scenery, and not too long or involved. Some of the Lessons given in the Manual for sight reading are suitable for dramatization by beginners. For example, take the Lesson given in Chapter VI, page 116 of this Manual.

The Story: The teacher tells the story simply and clearly, giving the conversation in direct narration. The pupils then reproduce the story orally, directed by the teacher's questions. The discussion is carried on until it is evident that the pupils understand and can recall the story fully. No effort is made, of course, to recall the language of the teacher. So long as the pupil's ideas are appropriate, it is desirable that the language be varied.

Assigning the Characters: There are only two, the blind man and the lame man. It is desirable that the pupils likely to give a spirited representation should be chosen first.

Scenery: Teacher and pupils discuss the location of the incident, and a street corner is located in the schoolroom. The lame man is seated on the ground, leaning against a wall.

Action and Dialogue: The blind man comes, his eyes covered with a handkerchief, feeling his way with difficulty. The lame man addresses him, and the dialogue follows. This ended, the blind man takes the lame man

on his back and carries him down the "street," guided by the lame man, who tells him to turn, now to the right, now to the left, etc.

The Dog in the Manger calls for more consideration as to scenery. This is unfamiliar to many city children. The picture is carefully studied. A table or desk top is chosen as a manger. A very little hay will do, and even for this there may be a substitute—a torn newspaper, etc.

The Action: The ox is seen at the manger, eating his breakfast. He is then driven out by the farmer. After a time the dog enters and lies down in the manger in the attitude suggested in the picture. He goes to sleep. After another interval the ox enters, walking slowly and heavily, as if tired. He walks up to the manger. The dog starts up and snarls, and the conversation begins. There is no objection to bringing in characters not mentioned in the lesson, so long as their participation is appropriate. They may enlist more pupils and give greater reality to the story.

The Little Red Hen, though it appears early in the Primer and is well adapted to dramatization, is much more difficult.

The reproduction should be made at first part by part. When the story as a whole is reproduced, the sequence of the scenes must be memorized.

Scene I:

Little Red Hen (stooping, picks up something). "Here is some wheat. If I plant it, it will grow into more wheat. Come, cat. Come, dog. Come, pig. See what I have."

Cat: "What is it? What will you do with it?"
Hen: "I want to plant it. Will you help me, cat?"
Cat: "No, indeed."
Hen: "Will you help me, dog?"
Dog: "No, I won't."
Hen: "Will you, pig?"
Pig: "Indeed, I won't."
Hen: "Then I'll plant it myself." (She stoops and plants the wheat.)

Scene II:

Hen: "This wheat is ripe. It is ready to cut. Will you help me to cut the wheat, cat?"
Cat: "I will not."
Hen: "Will you, dog?"
Dog: "No, I don't like to work."
Hen: "Will you, pig?"
Pig: "No, indeed."
Hen: "Then I'll cut it myself." (She pretends to cut the wheat with a sickle or with a scythe, and to gather it up into a bundle.)

Scene III:

Hen (With a small bag of wheat or something to represent it): "I must grind this wheat into flour. Who will help me? Will you, cat?"
Cat: "Indeed, I won't. I don't see what you want me to work for."
Hen: "Will you, dog?"
Dog: "No, I don't want to grind wheat."
Hen: "Will you, pig?"
Pig: "No. I don't like hard work."

Hen: "Very well, then I'll grind it myself." (She pretends to feed the grain into a hand-mill and turn the crank.)

Scene IV:

Hen (With a bag supposed to contain flour): "Who will help me make this flour into bread? Will you, cat?"

Cat: "No."

Hen: "Will you, dog?"

Dog: "Not I."

Hen: "Will you, pig?"

Pig: "No, I want to sleep."

Hen: "Well, if you lazy people won't help, I must do it myself." (She goes through the motions of mixing and rolling the bread.)

Scene V:

Similarly with the baking of the bread.

Scene VI:

Hen: "I think my bread is baked." (She takes it out of the oven.) "How nice it looks. Who would like to eat this bread?"

Cat (springing forward): "I will."

Dog (" "): "I will."

Pig (" "): "I will."

Hen: "O, no, you lazy people can't have any.
You would not plant the seed.
You would not cut the wheat.
You would not grind the wheat.
You would not make the bread.

You would not bake the bread.
You shall not eat the bread.
My little chicks shall eat the bread." (She goes through the motions of breaking up the bread and throwing it to her chicks. The other pupils may be the chicks.)

CHAPTER X

SPELLING

PURPOSE AND METHOD

1. *What Spelling is.* To spell is to reproduce, in oral or written symbols, the words we use. This implies that a knowledge of the symbols, words, phonograms, and syllables, must precede spelling.

2. *Written and Oral Spelling.* These are not of equal value. In everyday life, people spell orally very seldom; it is in writing that a knowledge of spelling is a necessity. This fact should influence strongly the mode of teaching spelling.

3. *Formal Spelling.* Before formal spelling can be begun, the pupils need to have drill in oral and written phonics, practice in writing, and, for oral spelling, a knowledge of the letter-names. Drill in oral phonics is first in order of time and is the easiest; it is followed by written phonics. Writing of words also begins early, but it is a difficult art for young children to acquire. It comes very slowly. A knowledge of the letter-names comes later, and oral spelling is impossible till then.

4. *How Spelling is Learned.* There are four avenues by which we learn to spell—through the eye, the ear, the

voice, the hand. Every time that the pupil gets a conscious image of a word by any of these avenues, he is learning to spell.

A distinction must be made here between *learning to spell* and *being tested in spelling*. A child is learning to spell when he gets from a model any of the images mentioned above; he is being tested when he reproduces the words, orally or in writing, from memory.

GENERAL CONCLUSIONS

1. The chief object at first in teaching words in Primary Reading is to increase the pupil's power of word-recognition.

2. Knowledge of meaning should precede spelling, as it precedes word-recognition, for it is only words that we can use that we ever need to spell.

3. Learning to spell is really a training in getting the *form* of a word.

4. The pupils should have all four images of a word.

5. Spelling is needed most in writing; oral spelling is seldom used in after life.

6. Teaching spelling and testing spelling are quite different things.

7. The pupil's ultimate efficiency in spelling is not advanced by beginning formal spelling with the primary class. The time may be more profitably employed in cultivating the pupil's ability to read fluently and with interest. The amount of additional writing involved in a formal course of spelling at this stage is also objectionable.

8. Spelling in the primary class should be incidental to oral and written exercises in phonic word-building and

short exercises in transcription. Phonetic words are almost the only ones pupils should be expected to spell; certainly not all the words in the Primer. Formal tests in spelling, either oral or written, with a view to making promotions, are quite out of place at this stage. The pupil's facility in word-recognition and his capacity in interpreting thought from suitable printed matter is the most practical test of fitness for promotion.

METHOD

1. General preparation. From the first, pupils have exercises in writing words as wholes from the teacher's model, and in phonic analysis.

2. When they have seen the word *Run* often enough on the black-board and in their own work, and have written it often enough from the model on the black-board, they will be able to write it from memory. They can do this without knowing anything about letters, either as names or sounds, having learned to write, as well as to recognize, the word as a whole.

3. When they have had both oral and written phonics, the power to remember the form of words is greatly increased, and they are able to get the image through the voice, that is, the slow pronunciation, by the teacher or by themselves, of phonetic words, recalls the letters that represent the sounds.

4. In the primary classes, a more rapid succession of images of a word may be obtained by oral work than by written, because of the great difficulty and slowness of the writing. It is recommended that the words spelled should be taken up in phonic groups.

5. Get the pupils to recognize and reproduce as large units as possible; for example, they should learn to spell the word dress, not as d-r-e-s-s, but as dr-ess, where they have only two units to remember instead of five.

6. Use simple transcription as soon as the pupil's ability to write will permit, but the teacher should recognize that consideration for the pupil's health, as well as the normal development of the muscular control necessary for the acquisition of a good writing movement make it expedient that transcription exercises at the desk should be short and not too frequent. It is well frequently to have such exercises written on the black-board, the pupils being trained to write in large characters with a free-arm movement.

CHAPTER XI

GEMS AND RHYMES FOR MEMORIZATION

The selection of suitable memory gems for a primary class is difficult. The pupil's tastes and capacities should be considered, and this greatly restricts the choice. The memory gem should be chosen, primarily, for its suitability for awakening the pupil's literary taste. Ethical teaching in this connection should be incidental. If the selection has a moral quality, this may be drawn out by a question or two, or be exemplified by a story, or by reference to a concrete instance; but the main aim should not be lost. A moral discussion with the memory gem as a text is likely to be unwholesome. Nor, at this stage, is even the thought of supreme importance. If the selection is musical, picturesque, or artistic in form, it may serve a useful purpose, even though the meaning is comprehended only in a measure.

The following injunctions are from *Suggestions for Teachers* issued by the British Board of Education.

"The selection of reading matter is as important as the method of using it."

"The value depends largely on its form, but partly also on its subject-matter. So long as the poetry chosen is good in itself and has a fascination for the children, it is of little moment whether or no they wholly comprehend what they learn. Indeed, an element of incomprehensibility is perhaps part of the fascination. This should be remembered in selecting poetry for children. The pieces must, of course, have a meaning for them, but not necessarily their full meaning."

It is the problem of the teacher to create and foster an appreciation of worthy thought, beautiful imagery, and beauty of expression. To accomplish this, material must be used which experience shows to be attractive, and which exhibits in a gradually increasing degree the qualities of good poetry. Above all, the selections and their treatment must be enjoyed by the pupils. If the memorization and recitation are not pleasant exercises, they have very little value.

The number of memory gems to be taught will vary greatly, depending upon the character of the school and the capacity of the class. A book of judicious selections from Mother Goose should be in the library of every school. Some of these will be written on the black-board as reading lessons. As soon as the pupils can do so, they should be encouraged to read and memorize others for themselves. In addition to these nursery rhymes, which do not call for much teaching except as reading lessons, at least one memory gem a month should be taught in the ungraded schools. This, with reviews, is possibly all that

can be profitably accomplished. In the graded school more can usually be done. Many good classes memorize a new gem weekly. Frequent reviews are desirable, because it is through these that permanent memorization is accomplished, and also because frequent spirited repetition familiarizes the pupils with at least the audible qualities of the verse. In graded classes these reviews should be held daily. One good plan is to call upon pupils to recite their favourite gems. A lively discussion for even a minute may strengthen the apprehension of the meaning, and revivify the images. When it is evident that the pupils do not care for a selection which has been thus tried, the judicious teacher will drop it.

METHOD OF TEACHING

To see that the pupils get the meaning, see and enjoy the picture, and catch the spirit, is the essential feature in the general method of teaching. By repetition, made as interesting and varied as possible, they are to get the exact language of the selection. The gems taught early in the first year should, of course, be given orally; when the pupils are able to read, the gems may be written on the black-board before the actual memorizing begins.

One condition of interest is opportuneness. Selections appropriate to Christmas, Thanksgiving, Empire Day, the Seasons, Months, etc., should be presented at the proper time. A high wind which interests the pupils suggests such lines as Stevenson's "I saw you toss the kites on high," etc. The first heavy snowfall supplies the occasion for a suitable selection on snow, etc.

THE WIND

Who has seen the wind?
Neither you nor I;
But when the leaves hang trembling,
The wind is passing by.

Who has seen the wind?
Neither I nor you;
But when the trees bow down their heads,
The wind is passing through.

The selection should be introduced by a discussion, to make sure that the pupils grasp the general meaning and possess all the necessary images, and to arouse their interest. It is not desirable to extend the introduction beyond what is necessary for this purpose. The lesson is not primarily one in Nature Study, and ideas not relevant to the selection should not be brought in.

The lesson may begin somewhat as follows:

Teacher: Tell me some places where wind is found.

Pupils: Out-of-doors.

In this way lead up to the description of what the wind does out-of-doors. The pupils will probably say: It flies kites. It blows the trees. It breaks the trees. It blows our hats off. It dries clothes. It breaks up the ice on the water, etc., etc.

These ideas are now applied directly to the poem. Have the class look out of the window and tell, by objects out-of-doors, if the wind is blowing. They will see that one of the easiest ways to tell is by looking at the trees. If trees are near the school, open the windows and listen for the sound of the wind in the trees.

The teacher should now repeat the whole poem several times expressively, with proper tone and time, taking great care to enunciate clearly. Each recitation should be as careful and expressive as those preceding it. The pupils should not be called on to recite until they are likely to do so without error. It is better to prevent errors than to labour to eradicate them afterwards.

The pupils then recite, following the teacher through the whole selection, first line by line, then two or three lines at a time; next by stanzas, with no going back until the whole is completed.

These repetitions continue as long as it is found necessary. The pupils should be required to recite expressively at every repetition. Little use should be made of simultaneous repetition by the class, as it is difficult to prevent this from becoming a formal sing-song.

Have the pupils raise their arms high above the head and imitate the leaves trembling in the wind (fluttering of fingers). Then have them imitate the motion of the trees bowing down their heads (arms waving gently). This will give a little rest, and help them to realize the meaning more fully.

As soon as the quicker pupils can do so, they may be asked to recite the whole selection. This gives variety, and by soliciting their aid interest is sustained. In dealing with the pupils' recitations they should be made to understand that while verbal accuracy is required, the clear, forceful, pleasing expression of the thought is most highly regarded.

SELECTIONS

Frost—

O there is a little artist
Who paints, in the cold night hours,
Pictures for little children
Of wonderful trees and flowers.

The moon is the lamp he paints by,
His canvas the window-pane.
His brush is a frozen snow-flake,
Jack Frost is the artist's name.

Wind—

I saw you toss the kites on high
And blow the birds about the sky;
And all around I heard you pass,
Like ladies' skirts across the grass.

I saw the different things you did,
But always you yourself you hid.
I felt you push, I heard you call,
I could not see yourself at all.

—*R. L. Stevenson*

Snow—

"Help one another," the snow-flakes said,
As they cuddled down in their fleecy bed;
"One of us here would quickly melt;
One of us here would not be felt,
But I'll help you and you'll help me,
And then what a big, white drift we'll see."

Sun—

Kind words are little sunbeams
That sparkle as they fall;
And loving smiles are sunbeams,
A light of joy to all.

Dandelions—

There surely is a gold mine somewhere
Down beneath the grass,
For dandelions are popping up
In every place you pass;
But if you want to gather some,
You'd better not delay,
For the gold will turn to silver soon
And all will blow away.

—*E. L. Benedict*

The Hands—

Beautiful hands are they that do
Work that is noble, good, and true,
Moment by moment the whole day through.

The Face—

Beautiful faces are those that wear
The light of a pleasant spirit there,
It matters little if dark or fair.

—*Allen*

Hearts, like doors, will ope with ease
To very, very little keys;
And don't forget that two are these:
"I thank you, sir," and "If you please."

Kind hearts are the gardens,
Kind thoughts are the roots,
Kind words are the blossoms,
Kind deeds are the fruits.

If you, in the morning, throw minutes away,
You can't pick them up in the course of the day.
You may hurry and scurry,
And flurry and worry,
But you've lost them forever,
Forever and aye.

—"*Black* ***Beauty***"

Do your best, your very best,
And do it every day;
Little boys and little girls,
That is the wisest way.

—*Phoebe Cary*

Suppose, my little lady,
Your doll should break her head,
Could you make it whole by crying
Till your eyes and nose are red?
And wouldn't it be pleasanter
To treat it as a joke;
And say you're glad 'twas Dolly's
And not your head that broke?

—*Phoebe Cary*

A little work and a little play,
And hours of quiet sleep,
A cheerful heart and a sunny face,
And lessons learned, and things in place,—
Ah! that's the way the children grow,
Don't you know?

I have only one mouth, but my ears are two,—
So I'll only tell half that I hear, wouldn't you?
I'll tell all the good and the sweet and the true,
But the rest I will try to forget; wouldn't you?

Back of the bread is the snowy flour,
Back of the flour is the mill,
Back of the mill are the wheat and the shower,
The sun and the Father's will.

Rainbow at night
Is the sailor's delight;
Rainbow in the morning,
Sailors, take warning.

If you wish to be happy
All the day,
Make some one else happy,
That's the way.

There's a time to save and a time to spend,
A time when we should money lend;
But never a time in any day
For foolishly throwing our money away.

The inner side of every cloud
Is always bright and shining.
Then let us turn our clouds about
And always wear them inside out
To show the silver lining.

It was only a glad "Good Morning!"
As she passed along the way,
But it spread the morning's glory
Over the livelong day.

The thing that goes the farthest
Toward making life worth while,—
That costs the least and does the most,
Is just a pleasant smile.

Three little rules we all should keep
To make life happy and bright:
Smile in the morning, and smile at noon,
And keep on smiling at night.

Little deeds, like little seeds,
Grow and grow and grow;
Some are flowers and some are weeds,
Giving joy or woe.
Let us sow but happy deeds
Everywhere we go.

No matter what you try to do
At home or at your school,
Always do your very best;
There is no better rule.

If a task is once begun,
Never leave it till it's done.
Be the labour great or small,
Do it well, or not at all.

Every finger knows the way,
How to work and how to play;
But together they work best,
Each one helping all the rest.

Good-morning to the friendly clouds
That bring refreshing rain,
Which patters out "Good-morning, dears,"
Against the window pane.

When to the flowers so beautiful
The Father gave a name,
Back came a little blue-eyed one,—
So timidly it came—
And kneeling at the Father's feet
And looking in His face,
Said, "Father, the name thou gavest me
Alas! I have forgot."
Smiling, the Father whispered low
And said, "Forget-me-not."

If we were fairies, you and I,
We'd climb a moonbeam to the sky,
Away across the blue we'd float,
A fleecy cloud our white-sailed boat;
We'd pick some pretty stars and then
We'd turn and sail straight home again.

I often sit and wish that I
  Could be a kite up in the sky,
And ride upon the breeze, and go
  Whatever way it chanced to blow.

—*F. D. Sherman*

NURSERY RHYMES

Old Mother Hubbard
  Went to the cupboard,
To get her poor dog a bone;
  But when she came there,
  The cupboard was bare,
And so the poor dog had none.

Baa, baa, Black Sheep!
  Have you any wool?
Yes, sir, yes, sir,
  Three bags full.
  One for my master,
  One for my dame,
And one for the little boy
  That lives in the lane.

MONTHS AND SEASONS

SEPTEMBER

The goldenrod is yellow;
The corn is turning brown;
The trees in apple orchards
With fruit are bending down.

By all these lovely tokens
September days are here,
With summer's best of weather
And autumn's best of cheer.

—*Helen Hunt Jackson*

Tell me, Sunny Goldenrod,
Growing everywhere,
Did fairies come from fairyland
And make the dress you wear?

I love you, laughing Goldenrod,
And I will try like you
To fill each day with deeds of cheer,
Be loving, kind, and true.

The Goldenrod is in the fields,
The maple trees burn bright,
The sun is down by six o'clock,
And then it soon is night.

OCTOBER

October gave a party;
The leaves by hundreds came,
The Chestnuts, Oaks, and Maples,
And leaves of every name.

The Chestnuts came in yellow,
The Oaks in crimson dressed,
The lovely Misses Maple
In scarlet looked their best.

—*George Cooper*

I look out of my window
And there the maple trees,
Each one a mass of brightest red,
Move in the autumn breeze.

October's on the hillside,
The nuts are turning brown.
October's in the orchard,
The apple's cheeks are red.
October's gently calling
To the leaves to flutter down,
And kissing them most tenderly
And putting them to bed.

October days are cheery,
October days are fair.
The leaves come down in showers,
They're flying everywhere.

NOVEMBER

Merry little snowflakes,
  Dancing through the street,
Flying in our faces,
  Falling at our feet.

Joyous little snowflakes,
  Winter's wild white bees,
Covering all the flowers,
  Dusting all the trees.

DECEMBER

At Christmas play and make good cheer,
For Christmas comes but once a year.

Sing a song of Christmas,
Stockings full of toys.
Such a lot of presents
For all good girls and boys.

Hark! the happy bells are ringing,
Loving thoughts o'er earth are winging,
Kind deeds like the flowers springing,
Christmas comes again.

Can you tell why
It needs alway
A little child
To make Christmas gay?
I think because
Once, in the hay,
The Christmas Child—
Just a Baby—lay.

JANUARY

O, I am the little New Year, ho, ho!
Here I come tripping it over the snow,
Shaking my bells with a merry din,
So open your doors and let me in.

Downy little snowflakes
Flying all around,
Making a white blanket
For the frozen ground.

I look out of my window
Upon a winter's night,
And there the trees and ground are dress'd
In soft and spotless white.

Sparkling trees and shining sky,
Sleigh bells jingling, jangling by,
Skates that gleam and sleds that fly
Make up January.

Who comes dancing over the snow,
His soft little feet all bare and rosy?
Open the door tho' the wild winds blow,
Take the child in and make him cosy.
Take him in and hold him dear,
For he is the wonderful, glad New Year.

Snow, snow everywhere,
On the ground and in the air.
In the fields and on the hills,
On the roof and window-sills.

Beautiful feathery flakes of snow,
Over the woods and fields they go,
Making a blanket so warm and deep
Over the flowers that lie asleep.

FEBRUARY

I am little February, the second of the year,
I bring a merry greeting to little children dear,
I'm shorter than my brothers, the shortest month am I,
But if you'll only love me, to do my best I'll try.

February mornings
Frosty panes can show;
Still we're making snowballs,
Still the sleigh-bells go.

MARCH

When March comes in like a lion,
It goes out like a lamb.

In Spring, when stirs the wind, I know
That soon the crocus buds will show;
For 'tis the wind who bids them wake,
And into pretty blossoms break.

Whichever way the wind doth blow,
Some heart is glad to have it so.
So blow it East or blow it West,
The wind that blows, that wind is best.

APRIL

To-day the world is very wet,
Tho' yesterday was dry.
I think last night the bear upset
The dipper in the sky.

March winds, April showers,
Bring forth May flowers.

What does it mean when the blue-bird comes
And builds its nest singing sweet and clear,
When violets peep among blades of grass,
These are the signs that Spring is here.

The world is so full of a number of things,
I am sure we should all be as happy as kings.

—*R. L. Stevenson*

God sends His warm spring sunshine
To melt the ice and snow,
To start the green leaf buds,
And make the flowers grow.

The rain is raining all around,
It falls on field and tree,
It rains on the umbrellas here,
And on the ships at sea.

—*R. L. Stevenson*

MAY

Then sing, happy children,
The bird and bee are here.
The Maytime is the gay time,
The blossom time of the year.

Dainty little dandelion,
Smiling on the lawn,
Sleeping in the dewy eve,
Waking with the dawn.

The little birds fly over,
And oh! how sweet they sing!
To tell the happy children
That once again 'tis Spring.

Here blooms the sweet red clover,
There peeps the violet blue.
Oh, happy little children,
God made them all for you.

BIBLIOGRAPHY

LITERATURE FOR PRIMARY WORK

I. BOOKS TO BE READ BY THE PUPILS

1. The Summers' Readers—The Primer. Maud Summers. L. A. Noble, New York.

2. Cyr's new Primer. Ellen M. Cyr. Ginn & Co., Boston.

These two primers begin with action words and supply much suggestive material for teaching by the method given on page 24. The more advanced lessons are in dialogue form.

3. Young and Field's Literary Readers—Primer and First Reader. Ginn & Co., Boston.

4. The Natural Method Readers—A Primer. Charles Scribner's Sons, New York.

5. The Rhyme and Story Primer. E. A. & M. F. Blaisdell. Little, Brown & Co., Boston.

The three primers named above are based on the Nursery Rhyme Method described on page 12, etc. They will be found highly suggestive with respect to the method of teaching and contain much supplementary material which may be used by the teacher.

6. The Beacon Primer. James H. Fassett. Ginn & Co., Boston.

7. The Progressive Road to Reading. Story Steps. Silver, Burdett and Co., Boston.

8. The Child Life Readers—Primer. The Macmillan Co. of Canada, Ltd., Toronto.

9. Wide Awake Junior—An easy Primer. Clara Murray. Little, Brown & Co., Boston.

10. Reading—Literature. Primer. Free and Treadwell. Row, Peterson & Co., Chicago.

11. The Heart of Oak Books—Book I. A collection of rhymes, jingles, and fables to be used as a Primer. Charles Eliot Norton. D. C. Heath & Co., New York.

The eleven Primers named in the foregoing list are all comparatively easy and suitable for use at an early stage.

The readers named in the following list are suitable for supplementary reading toward the end of the primary course. It is desirable that at least one copy of each should be procured for the school library.

1. Reading—Literature. First Reader. Free and Treadwell. Row, Peterson & Co., Chicago.

2. The Wide Awake Primer. J. A. Murray. Little, Brown & Co., Boston.

3. The Wide Awake First Reader. J. A. Murray. Little, Brown & Co., Boston.

4. The Rhyme and Story First Reader. By E. A. & M. F. Blaisdell. Little, Brown & Co., Boston.

5. The Natural Method Readers—First Reader. Charles Scribner's Sons, New York.

6. The Progressive Road to Reading—Book I. Silver, Burdett & Co., Boston.

7. The Beacon First Reader. James H. Fassett. Ginn & Co., Boston.

8. The Child Life First Reader. The Macmillan Company of Canada, Ltd., Toronto.

9. Story Hour Readers. Book One. Coe and Christie. American Book Company, New York.

10. The Parmly First Reader. Maude Parmly. American Book Company, New York.

Additional list of Primers and easy First Readers not included in the foregoing lists.

1. Lippincott's Primer. Homer P. Lewis. J. B. Lippincott Company, Philadelphia.

2. The Edson-Laing Readers—Book One. Benj. H. Sanborn & Co., Chicago.

3. The Kendall Primer and The Kendall First Reader. D. C. Heath & Co., New York.

4. The Gordon Primer and The Gordon First Reader. D. C. Heath & Co., New York.

5. The Haliburton Primer and The Haliburton First Reader. D. C. Heath & Co., New York.

6. The Thompson Readers—Book One and Book Two. Thompson and Bigwood. Silver, Burdett & Co., Boston.

7. The Arnold Primer. Silver, Burdett & Co., Boston.

8. The Magee Readers—Book I. Ginn & Co., Boston.

9. The Heath Readers—Primer. D. C. Heath & Co., New York.

10. The Bender Primer. Chas. E. Merrill Co., New York.

11. The Aldine Readers—Primer. Bryce & Spaulding. Newson & Co., New York.

12. Language Readers—Primer. Baker & Carpenter. The Macmillan Co. of Canada, Ltd., Toronto.

13. Rose Primer. E. H. L. Turpin. American Book Co., New York.

14. Holton & Curry Primer. Rand, McNally Co., Chicago.

15. Searson & Martin Primer. The University Publishing Co., Lincoln, Nebraska.

16. Jingle Primer. Brown & Bailey. American Book Co., New York.

17. Child's First Book. Florence Bass. D. C. Heath & Co., New York.

The books in this list are all desirable for the library of a primary room. The prices of these primers range from 30 cents to 40 cents each. Only a few of them are listed at more than 40 cents.

II. BOOKS CONTAINING STORIES TO BE READ OR TOLD TO THE PUPILS

1. Stories to Tell to Children. Sara C. Bryant. Houghton, Mifflin Co., Boston. $1.10

Fifty-one stories, with some suggestions for telling

2. How to Tell Stories to Children. Sara C. Bryant. Houghton, Mifflin Co., Boston. $1.10

A book of suggestions to teachers, with some good stories

3. Kindergarten Stories and Morning Talks. Sara E. Wiltse. Ginn & Co., Boston. 75 cents

It contains many favourite stories in interesting form, suitable for telling to young children. Work is correlated for one year.

4. Just So Stories. Kipling

5. Wonder Book. Hawthorne

6. Tanglewood Tales. Hawthorne

7. Fifty Famous Stories Retold. James Baldwin. American Book Co., New York. 44 cents

8. Fairy Stories and Fables. James Baldwin. American Book Co., New York. 44 cents

9. Legends Every Child Should Know. H. W. Mabie. Doubleday, Page & Co., New York

The "Every Child Should Know" series contains many excellent books suitable for School Libraries.

The teacher should try to have as many of the foregoing books as possible placed in the school library.

III. HELPS AND PLAN BOOKS FOR TEACHERS

1. Primary Work. Annie Sinclair Graham. The Macmillan Company of Canada, Ltd., Toronto. 70 cents

This is a book full of hints and suggestions by a practical Canadian teacher, and deals with every line of work in Forms I and II.

2. Day by Day Books. Alice M. Bridgham. Autumn, Winter, Spring. A. S. Barnes & Co., New York. Per set, $4.00

3. Month by Month Books. Sara H. Willis & Florence V. Farmer. Autumn, Winter, Spring. A. S. Barnes & Co., New York. Per set, $4.00

These books contain hints on work in each subject for every day in the year and are well illustrated. The young teacher should not attempt to follow them too closely, but should go to them for suggestions.

Number (1) and at least one of numbers (2) and (3) should be in the library of every teacher.

IV. OTHER USEFUL BOOKS—SUITABLE FOR INSTITUTE LIBRARIES

1. Reading; A Manual for Teachers. Mary Laing. D. C. Heath & Co., New York. $1.00

2. Reading; How to Teach It. S. L. Arnold. Silver, Burdett & Co., Boston. $1.10

3. Work that is Play. Mary Gardner. A. Flanagan & Co., Chicago. 40 cents

This book furnishes suggestions for dramatization.

4. A Method of Teaching Primary Reading. Lida B. McMurry. The Macmillan Co. of Canada, Ltd., Toronto. 90 cents

5. Learning to Read. Spaulding & Bryce. Newson & Co., New York. 68 cents

6. Reading in the Primary Grades. F. Jenkins. Houghton, Mifflin Co., Boston. 75 cents

7. Reading in Public Schools. Briggs & Coppman. Row, Peterson & Co., Chicago. $1.25

8. Teaching the Children to Read. P. Klapper. D. Appleton & Co., New York. $1.40

9. How to Teach the Fundamental Subjects. Kendall & Mirick. Houghton, Mifflin Co., Boston. $1.50

10. Graded Games and Rhythmic Exercises. Marion B. Newton & Ada V. Harris. A. S. Barnes & Co., New York. $1.40

This is a collection of games and plays graded and adapted for school-room use. Some are better for the home or playground. Games are related to Nature Study, Music, Arithmetic, Reading, and Language.

V. PERIODICALS

1. *Canadian Teacher.* Toronto. $1.50 per year

The *Canadian Teacher* deals with all grades of work, but there is much for the Primary Teacher.

2. *Teachers' Magazine.* Monthly. A. S. Barnes & Co., New York. $1.25 per year

This is devoted entirely to the work of the lower forms, especially Form I.

3. *Primary Education.* Monthly. Educational Publishing Co., 50 Bromfield Street, Boston. $1.25 per year

This is conducted along the same line as (2). One of these should be taken.

4. *The School.* Bloor and Spadina, Toronto. $1.25 per year

This is edited by Members of the Faculty of Education, University of Toronto.

5. *Our Little Dots.* Our Little Dots Publishing Co., 4 Bouverie Street, London, E. C., England. 2d per copy

6. *My Magazine.* Arthur Mee. Educational Book Co., London, England. $3.30 per year

7. *Little Folks Magazine.* Cassell & Co., London, England. $3.30 per year

VI. PICTURES

The Perry Picture Co., Malden, Mass., publish pictures at from one cent upward. Many of these are copies of Great Works of Art; many are pictures of birds, animals, men, and buildings. (Send for a catalogue.)

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